
National Academy Notes

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National Academy Notes

ILLUSTRATIONS, NOTES ON THE PICTURES AND
BIOGRAPHICAL NOTICES OF THE ARTISTS



FROM NO. 126.

NATIONAL ACADEMY OF DESIGN
NEW YORK

SIXTIETH ANNUAL EXHIBITION

1885

MEMORANDA.

The illustrations herewith presented are especially interesting in being, for the most part, fac-simile reproductions of drawings made by the artists themselves, expressly for this book. They are not to be considered as works of art, but as *memoranda* merely. The "notes" are prepared with the view of interesting visitors to the exhibition at the time of their visit as well as afterward. They are intended to be descriptive rather than critical. When a note as to the locality of a scene can be given, or when a quotation from a legend, poem or passage of history will add to the completeness of the story told by a picture, it is interesting to have such information conveniently at hand. The notes on color will aid the illustrations in conveying an idea of the pictures to those who cannot visit the exhibition, and will help those who do visit the Academy to recall them afterwards.

The Biographical notices are necessarily brief, but they have a value in showing where and with whom the artists have studied—thereby often affording interesting clue to the development of various characteristics observable in the *technique* of certain of the pictures.

ABBREVIATIONS.

In the biographical notices of the artists are these abbreviations :

B.—Born.

N. A.—National Academician (date following—date of election).

A. N. A.—Associate of the National Academy " "

N. A. D.—National Academy of Design.

The dimensions given with the illustrations are in inches, the first figures showing the height of the canvas.

The illustrations in this book are, in every case, photo-engraved reproductions from drawings by the artists themselves, except those marked with the †.

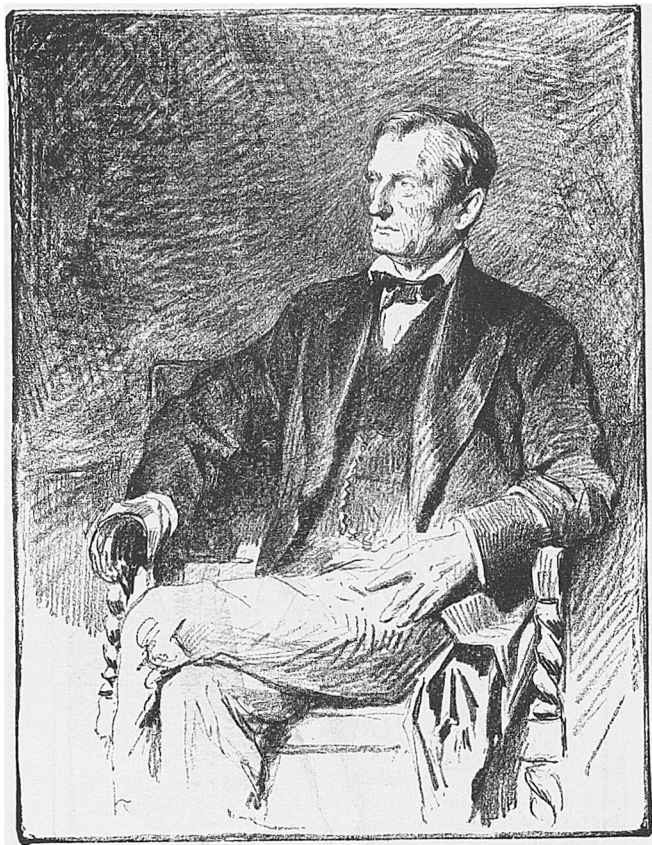
Artists providing illustrations of pictures intended for the Annual Academy Exhibitions will kindly send their drawings to Mr. KURTZ, care of the National Academy of Design, Fourth Avenue and Twenty-third Street, New York, *before* March 1st, each year. Mr. Kurtz will examine all drawings so sent, and will use those most suitable for reproduction, provided, of course, the pictures are selected to be hung by the Exhibition Committee. In each case where a drawing is sent, the size of the canvas should be given, and a brief biographical note of the artist should accompany it.

VERGILIO TOJETTI,—58 West Fifty-seventh Street, New York.—B. Rome, Italy, 1849. Pupil of his father, of J. Léon Gérôme, and of W. A. Bouguereau. Came to America, 1870. First exhibited, *Salon*, Paris, 1879.



403.—LOVE'S TEMPTATION.—(38 x 24).—Painted in light, delicate colors. Cupid standing on the ledge of a white wall with pink roses growing over it. Young woman in ashen-gray robe with golden dots, changeable in color.

EASTMAN JOHNSON, N. A.—B. Maine, 1824. Studied in Düsseldorf, Italy, Paris, Holland, and at the Hague, spending seven years in Europe. First exhibited, N. A. D., 1858. Elected A. N. A., 1859; N. A., 1860.



†452.—PORTRAIT OF THE HON. WILLIAM M. EVARTS, United States Senator from the State of New York.—(53 x 41).

BENJAMIN C. PORTER, A. N. A.—48 Boylston Street, Boston, Mass.—B. Melrose, Mass., 1843. Self-taught, but has spent some months in study in Venice and Paris. Elected A. N. A., 1878.



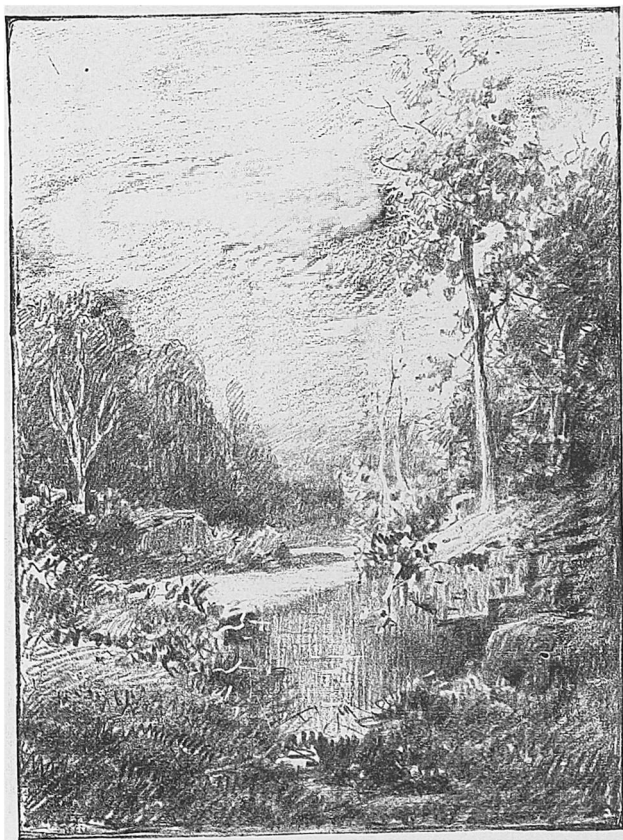
196.—PORTRAIT OF BOY AND DOG.—(60x40).—Boy in suit of Cham-
ois—gray background. A bunch of roses, on the pavement, gives an effective
color accent.

CHARLES C. CURRAN,—52 East Twenty-third Street, New York.—B. Kentucky, 1861. Began art study in 1880 at the Cincinnati School of Design. Came to New York in 1881, and studied in N. A. D. and with Walter Satterlee. First exhibited, N. A. D., 1883.



299.—AN AUTUMN DAY.—(20 x 12).—Broad expanse of field ; grass, faded yellow in tone. Child walking through golden-rod and asters in foreground.

A. H. WYANT, N. A.—58 West Fifty-seventh Street, New York.—B. Ohio, 1839. Spent some years in Düsseldorf; pupil of Hans Gude. Afterward studied in London. First exhibited, N. A. D., 1865. Elected A. N. A., 1868; N. A., 1869. Member of the Society of American Artists, the American Water Color Society and the American Art Union.



†382.—EVENING.—(21 x 17).—Foreground in shadow; passage of light across the middle ground, and bluish distance.

BENONI IRWIN.—140 West Fifty-fifth Street, New York. Studied at N. A. D., 1863-1865; afterward (1877-1878) under Carolus Duran, Paris. First exhibited, N. A. D., 1865.



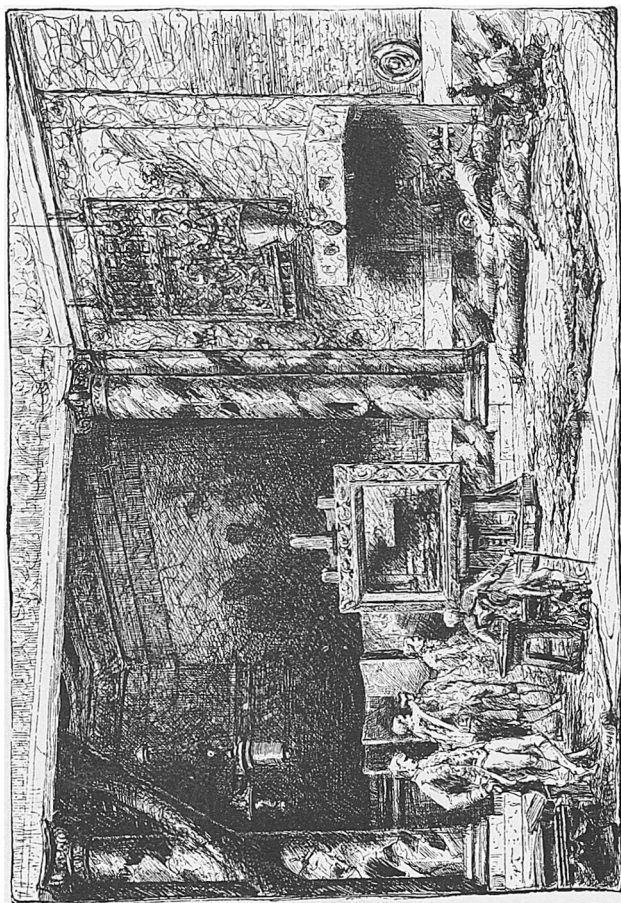
535.—SACRISTY DOOR, OLD SANTA BARBARA MISSION, CALIFORNIA.—
(27' x '22).

IRVING R. WILES,—52 East Twenty-third Street, New York.—B. Utica, N. Y., 1862. Pupil of his father, L. M. Wiles, and of the Art Students' League, New York, and studied two years in Paris under Jules Lefebvre and Carolus Duran. First exhibited, American Water Color Society's Exhibition, 1879.



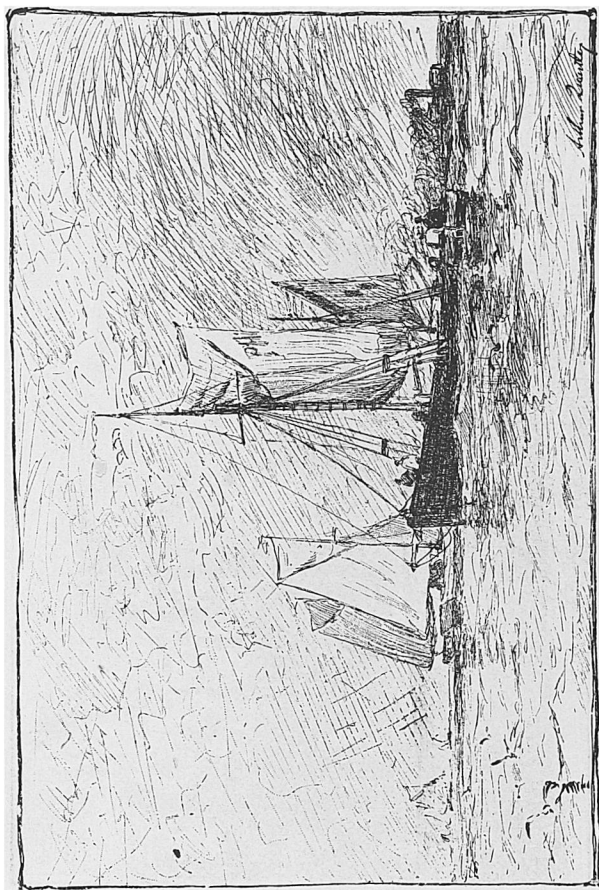
468.—MEMORIES.—(24 x 18).—Young girl in black costume, with old-fashioned black velvet bonnet. Thin white shawl thrown over the shoulders.

FRANK L. KIRKPATRICK,—2141 Percy Street, Philadelphia, Pa.—B. Philadelphia, 1853. Studied three years in Munich,—in the Bavarian Royal Academy, and under Profs. Strachuber, Ferdinand Barth and Anton Seitz—Medal of the First Class, Munich Academy. First exhibited, Pennsylvania Academy, Philadelphia, 1880.



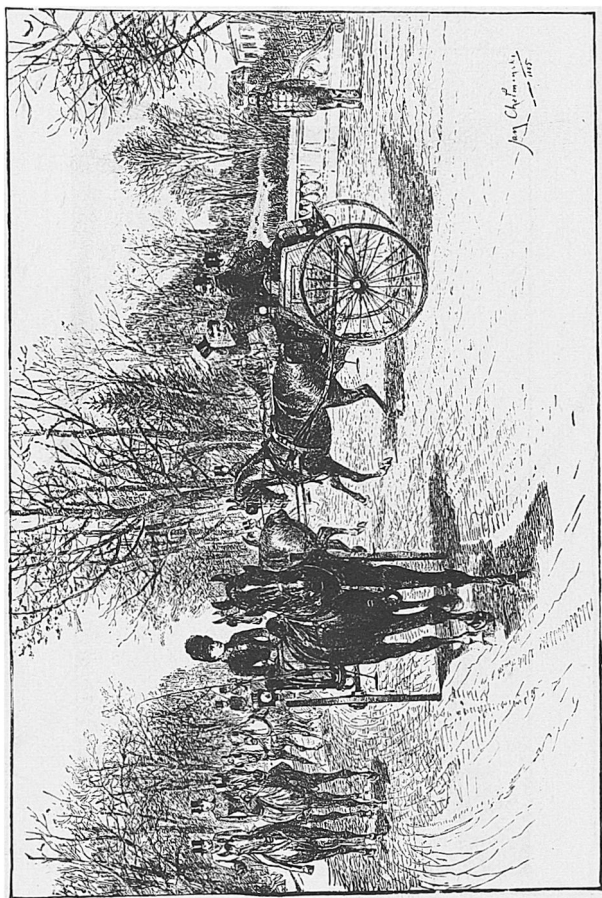
284.—A STUDIO INTERIOR.—(19 x 28).—A magnificent old palace interior used as a studio.—There are many such in Italy and Spain.

ARTHUR QUARTLEY, A. N. A.—B. Paris, 1839. Began his artistic life in 1873, in Baltimore. First exhibited, N. A. D., 1875. Elected A. N. A. 1879. Member of the American Water Color Society, the Artists' Fund Society, and of the Society of American Artists. Now resident in London



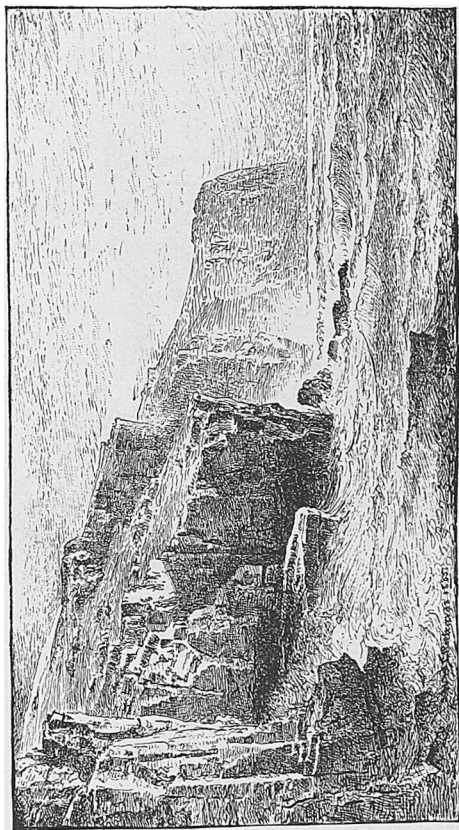
249.—TRAWLERS OFF PLYMOUTH, ENGLAND.—(28 x 40).—Well expressed motion in sea and sky.

JAN CHELMINSKI,—58 West Fifty-seventh Street, New York.—B. Warsaw, Poland, 1851. For four years, a pupil of Franz Adam, in Munich. First exhibited, Vienna *Künstlerhaus*.—Member of the Munich Artists' Association.



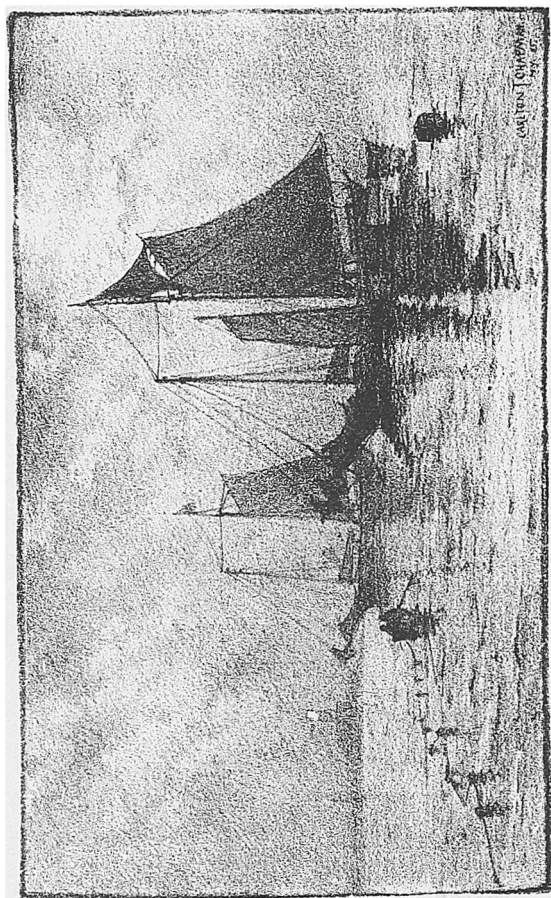
436—CENTRAL PARK.—(21 x 31).—A view on the main drive in Central Park, New York,—showing the first bridge from Fifth Avenue, looking North.

WILLIAM T. RICHARDS,—816 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1833. Studied in Florence, Rome and Paris. Returned to Philadelphia and opened a studio in 1856. Honorary member of the National Academy, and member of the American Water Color Society.



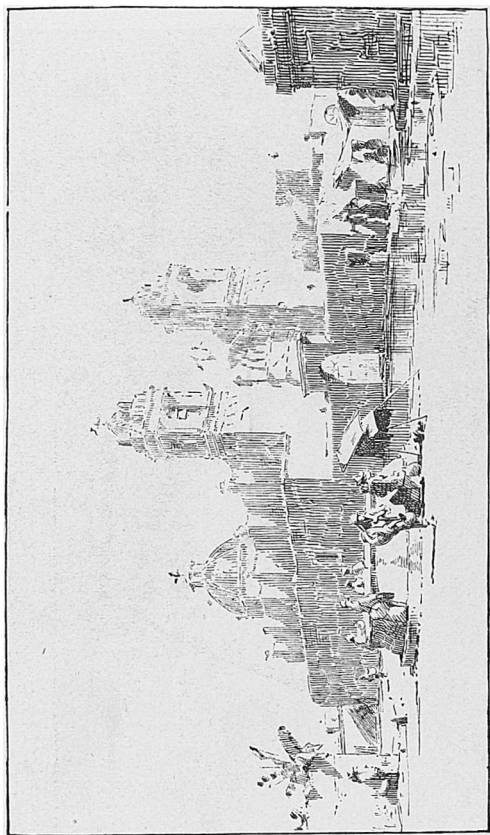
508.—TREVALGA HEAD, CORNWALL, ENGLAND.—(34 x 60).—The slate cliffs of the west coast of Cornwall, England, with the waves breaking in foam against them. A late afternoon effect; the misty air full of light.

CARLTON T. CHAPMAN,—52 East Twenty-third Street, New York.—B. Ohio, 1860. Pupil of Walter Satterlee, A. N. A. and N. A. D., New York. First exhibited, N. A. D., 1883.



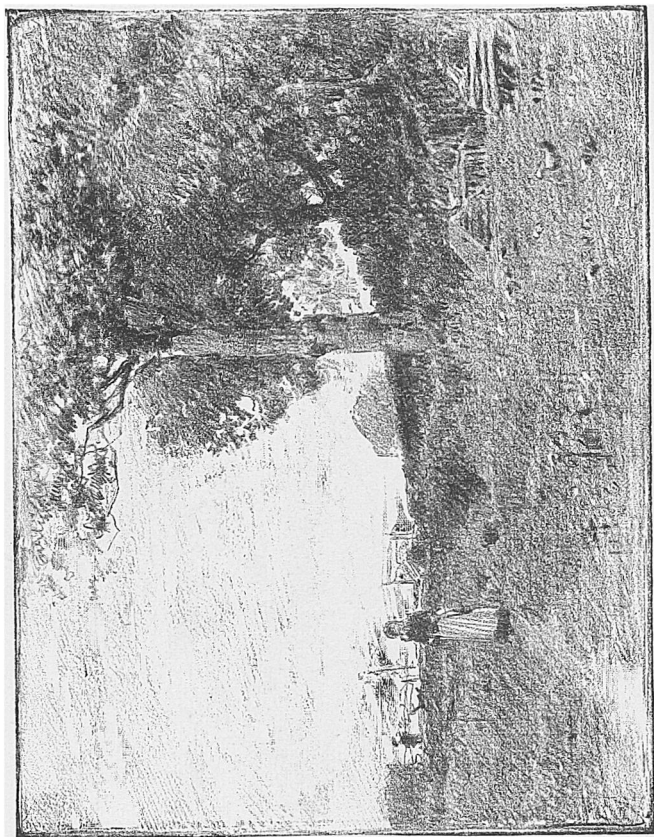
52.—“THROUGH THE DEEP PURPLE OF THE TWILIGHT AIR.”—(18 x 32).
—Scene in Gloucester Harbor at twilight, looking toward the east. Sky, glowing purple in color. Fishing boats anchored for the night.

HOWARD R. BUTLER,—58 West Fifty-seventh Street, New York.—B. in New York.—Pupil of J. Carroll Beckwith.



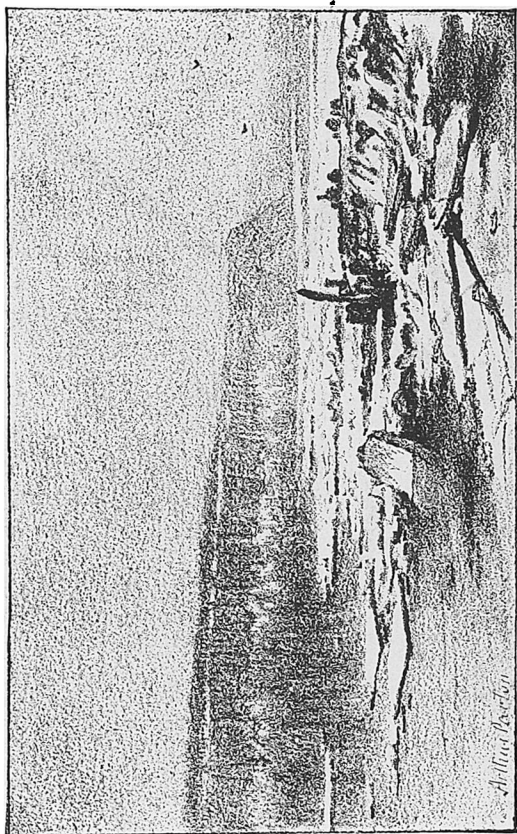
48.—SANTA ANNA, MEXICO,—(24 x 36).—The Church of Santa Anna viewed from the Plaza of Santa Anna, in the city of Mexico.—Fountain in the foreground, surrounded by *aquadors*.—Bright effect of sunshine.

GEORGE INNESS, N. A.—139 West Fifty-fifth Street, New York. Studied for a time with Regis Gignoux, visited Europe several times for observation and study, and lived in Italy from 1871 to 1875. Elected A. N. A., 1853; N. A., 1868.



†415.—A SUNSET.—(30 x 40).—The sky a wonderful glow of yellow light; —a deep cadmium in the upper sky, almost white on the horizon. Landscape painted simply and broadly, with strong effect. Deep warm green in foreground.

ARTHUR PARTON, N. A.—51 West Tenth Street, New York.—B. Hudson, N. Y., 1842. Pupil of William T. Richards, Philadelphia, Pa. First exhibited, Philadelphia, 1862. Elected A. N. A., 1872; N. A., 1884. Member of the American Water Color Society, the Artists' Fund Society, and the American Art Union.



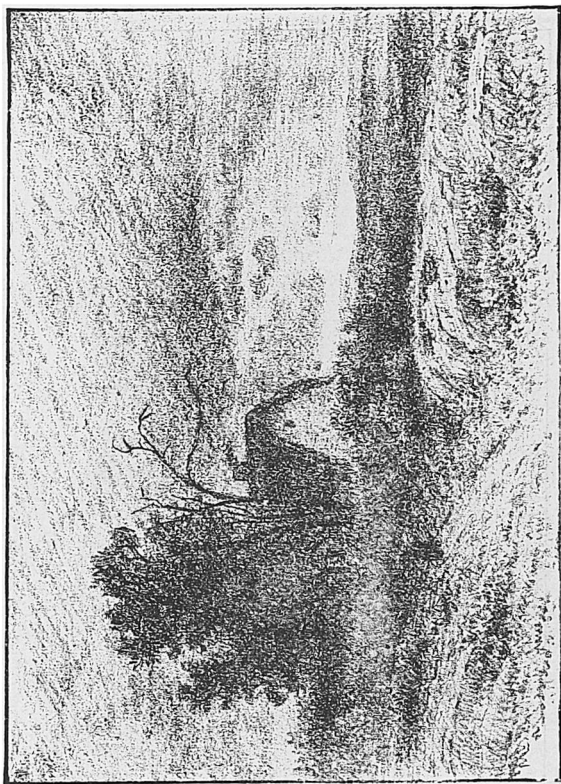
340 —A WINTER MORNING.—(22 x 32).—View over the Hudson River in Winter.—Broken and drifting ice in the fore-ground.—The Palisades on the opposite side, and lights showing in houses far up on the East shore.

J. FRANCIS MURPHY.—222 West Twenty-third Street, New York. —B. Oswego, N. Y., 1853. Self-taught. First exhibited, N. A. D., 1876. Member of the American Water Color Society, and of the Society of American Artists.



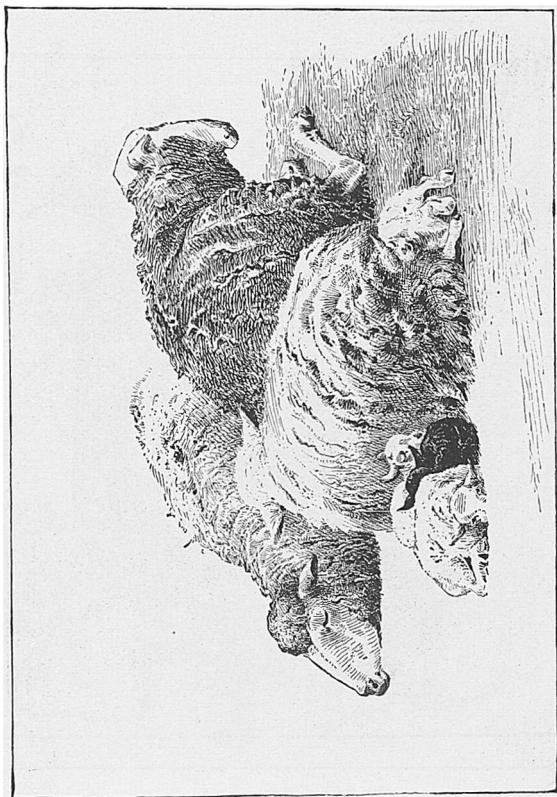
†268.—NIGHT AGAIN DESCENDING.—($14\frac{1}{2} \times 19\frac{1}{2}$).—The last glow of sunset lighting the darkening sky, and landscape.

JAMES R. BREVOORT, N. A.,—52 East Twenty-third Street, New York.
—B. New York, 1832. Pupil of T. S. Cummings, N.A. First exhibited, N. A. D.,
1856, elected A. N. A., 1861; N. A., 1863. From 1873 to 1880, in Europe, mostly
in Florence. Member of the American Water Color Society and of the American
Art Union.



397.—A WINDY EVENING ON THE MOORS.—(24 x 39).—A group of
trees blown by the wind, and the old thatched cottage of a charcoal burner seen
against a windy sky at twilight.—Bleak, heathery moors stretching far away
into the distance.

J. WILLIAM PATTISON.—58 West Fifty-seventh Street, New York.—B. Boston, Mass. Studied three years in Düsseldorf under Professor Albert Flamm, and spent nearly seven years in Écouen, for a time a pupil of Luigi Chialiva. First exhibited, Salon, Paris, 1879. Medal at the Massachusetts Charitable Mechanic Association's Exhibition of 1881. Member of the American Art Union.



81.—SHEEP ON THE HILLSIDE.—(22 x 27).—A quiet hillside near Écouen, France, on a Spring morning.

WILLIAM VERPLANCK BIRNEY,—80 East Washington Square, New York.
 —B. Cincinnati, 1858. Studied under Walter Smith in the Massachusetts Normal Art School, 1876-1879; one year in the Pennsylvania Academy of Fine Arts, Philadelphia, under Thomas Eakins, and four years (1880-1884) in the Royal Academy, Munich, under Profs. G. Benzur and W. Lindenschmidt, where he received "Honorable Mention" in 1881. First exhibited, International Exhibition, Munich, 1883. Member of the Philadelphia Sketch Club and of the American Artists' Club of Munich.



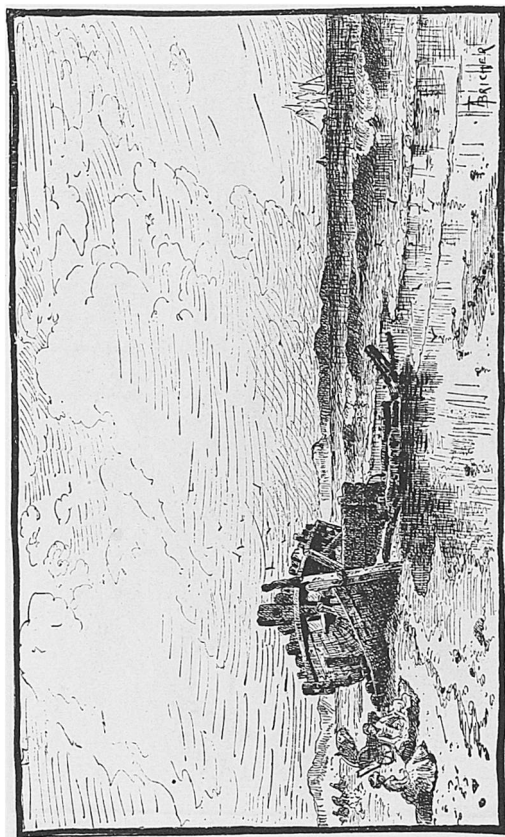
478.—**HER FIRST LETTER.**—(25 x 30).—Two peasant children, in the quaint costume worn in some parts of Wurtemberg and Bavaria, in an old kitchen, the study for which was painted in Rothenburg, Bavaria.

GEORGE HERBERT MCCORD, A. N. A.,—52 East Twenty-third Street, New York.—B. New York, 1848.—Pupil of Prof. Moses Morse, 1866. First exhibited, N. A. D., 1868. Elected A. N. A., 1880. Silver Medal, Massachusetts Charitable Mechanics' Institute Exhibition, 1883. Member of the American Water Color Society, the Artists' Fund Society, the Salmagundi Sketch Club, and of the American Art Union.



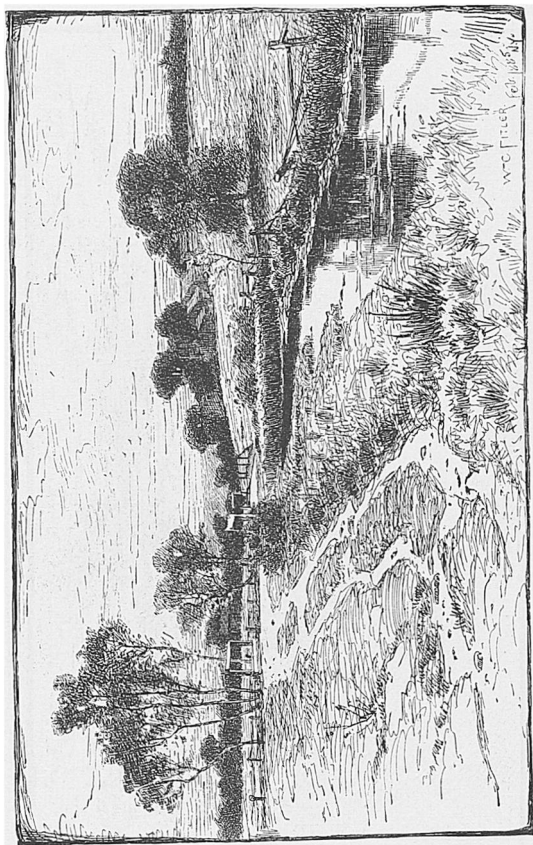
252.—OLD MILE-RACE NEAR WHIPPANY, N. J.—(22 x 36).—View of the lowland country a few miles East of Morristown, N. J.—An afternoon in July.

ALFRED T. BRICHER, A. N. A.—2 West Fourteenth Street, New York.—
B. Portsmouth, N. H., 1839. Self-taught. First exhibited, N. A. D., 1868. Elected
A. N. A., 1879. Member of the Artists' Fund Society, the American Water Color
Society, and of the American Art Union.



529.—OLD WRECK ON THE BEACH, NARRAGANSETT PIER.—(24 x 40).—
Summer morning; flying clouds, scattered light and shade. The tide is going out,
leaving pools in the sand, reflecting the color of the sky. Rich colored rocks in
the distance.

WILLIAM C. FITLER,—113 East Fourteenth Street, New York.—B. Philadelphia, 1857.—Self instructed. First exhibited, Pennsylvania Academy of Fine Arts, Philadelphia.



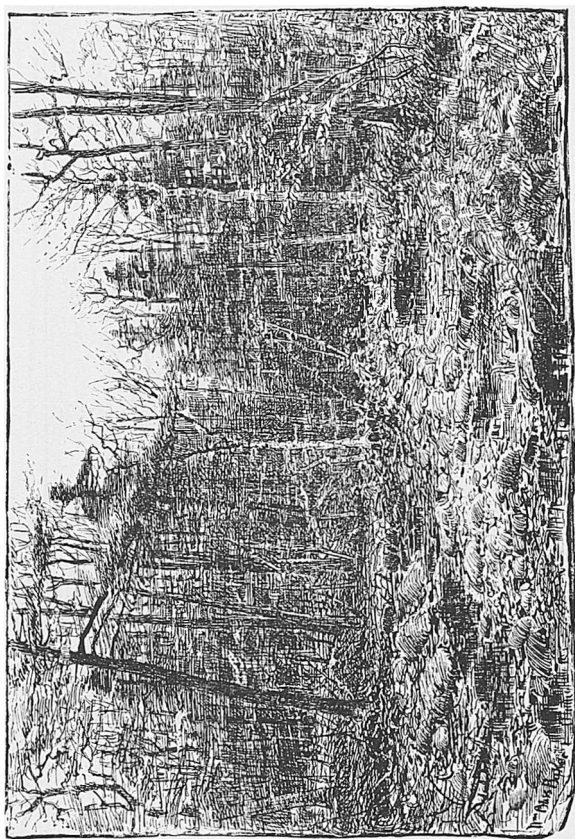
383.—THE WAY-SIDE POOL.—(16 x 24).—Afternoon of a day in early summer,—a view near Springfield, N. J.

FRANCIS A. SILVA,—51 West Tenth Street, New York.—B. New York City, 1835. First exhibited, N. A. D., 1867. Member of the American Water Color Society and of the Artists' Fund Society.



235.—PASSING SHOWERS,—(20 x 36).—A summer afternoon on the coast near Deal, New Jersey. Clouds in the foreground lighted up by the sun; cold and rainy in the distance. Strong surf borders the beach with foam and piles up seaweed in the foreground. Houses and figures along the beach are seen in the distance, through the mist.

WILLIAM BLISS BAKER. —2 West Fourteenth Street, New York.—B. New York, 1859. Pupil of N. A. D., 1870-'89. First exhibited, N. A. D., 1879. Received First Prize in the Antique School, N. A. D., 1879; Third Hallgarten Prize, N. A. D., 1884.



21.—SOLITUDE.—(38 x 50).

Thou art in the cooler breath
That from the inmost darkness of this place
Comes, scarce felt.

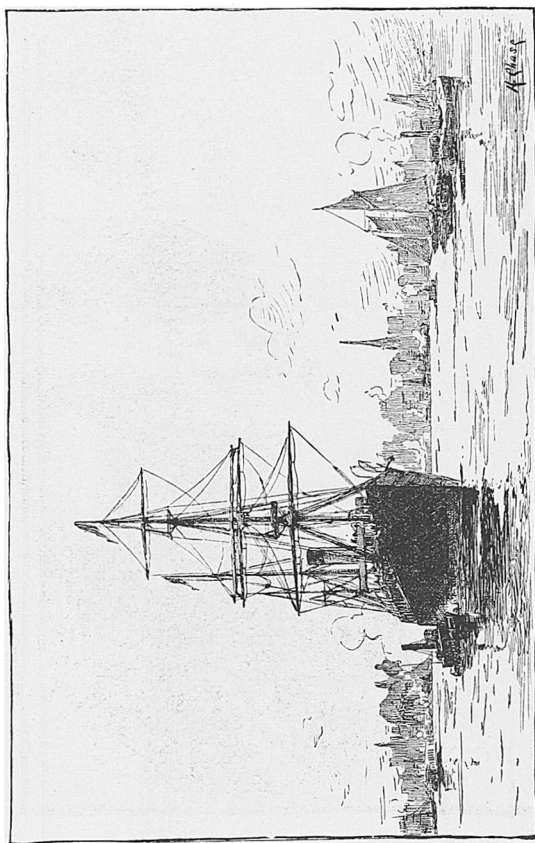
A dense forest; close of an October day. A brook makes its way through the stones and tangled ferns in the foreground, forming pools, upon which fallen leaves rest. Dark greens and browns and yellow sunset sky.

JAMES D. SMILLIE, N. A.—337 Fourth Avenue, New York,—B. New York City. First studied landscape engraving on steel with his father, James Smillie, N. A., and afterward studied at the N. A. D. First exhibited, N. A. D., 1865. Elected A. N. A., 1866; N. A., 1870. Member of the American Water Color Society, New York Etching Club, British Society of Painter-Engravers, and the American Art Union.



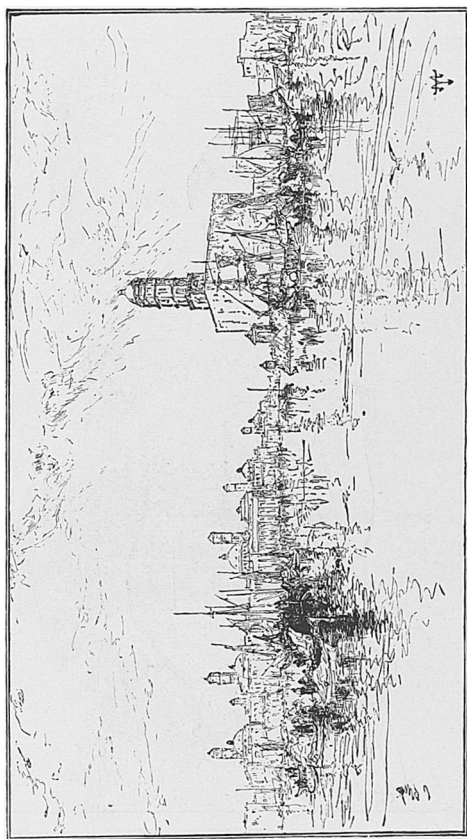
458.—CLIFFS OF NORMANDY, NEAR ETRETAT.—(41 x 66).—The little fishing town of Etretat—now a fashionable resort—lies hidden from view back of the cliffs on the left. The buttress-like cliff, in the middle, forms the *Porte d'Aval*. The spectator looks almost due south, over the English Channel. The turret-like forms in the foreground are very characteristic, and rise 200 feet above the water.

HARRY CHASE, A. N. A.—140 West Fifty-fifth Street, New York.—B. Vermont, 1853. Pupil of N. A. D., 1870-'71; of Bavarian Royal Academy, Munich, 1872-'75; of Soyer, Paris, 1877-'78, and of Mesdag, at the Hague, 1879. First exhibited, Munich, 1879. Elected A. N. A., 1883. Member of the American Water Color Society, the Salmagundi Sketch Club, the Artists' Fund Society, and the American Art Union.



379.—NEW YORK HARBOR, NORTH RIVER.—(40 x 72).—The city lying dim and hazy in the distance, sunlight gleaming on the water. An ocean steamer coming out into the stream from her pier.

THOMAS MORAN, N. A.--9 East Seventeenth Street, New York.--B. Bolton, Lancashire, England, 1837. Brought to America, 1844. First studied and practiced wood-engraving in Philadelphia. To Europe, 1862 and 1866, when studied the Works of Turner and the old masters. Elected N. A., 1884.--Member of the American Water Color Society, the New York Etching Club, the British Society of Painter-Etchers, and the American Art Union.



561.--MORNING AT VERA CRUZ, MEXICO.--(15½ x 27).--A view of the "American Venice" under bright morning sunshine.--Most brilliant in light and color.

GEORGE C. LAMBDIN, N. A.,—1520 Chestnut Street, Philadelphia.—B. Pittsburg, Pa., 1830. Studied at the Pennsylvania Academy of Fine Arts and under J. R. Lambdin, Philadelphia, and later in Paris and Munich. First exhibited, N. A. D., New York, 1859. Elected N. A., 1868.—Vice President of the Artists' Fund Society of Philadelphia, Member of the Artists' Fund Society of New York of the American Art Union, and Professor in the Philadelphia School of Design.



62—A PORTRAIT.—(50 x 35).—Young girl with dark hair and eyes, in dress of pale pink covered with white muslin and lace;—yellow and pink roses in her hand;—background, dark green foliage.

ROBERT KOEHLER, Munich.—B. Hamburg, 1850; brought to America, 1854. Pupil of the N. A. D. under L. E. Wilmarth, N. A., and the Art Students' League, New York, under Walter Shirlaw. Studied also in Munich under Loeffitz and Defregger. First exhibited, N. A. D., 1878.



170.—THE SOCIALIST.—(16 x 13).—A German Socialist propounding his bloodthirsty ideas.

SARAH P. B. DODSON,—3 North Washington Square, New York.—B. Philadelphia, Pa.—Studied in Paris, under Luminais, 1873-1876. First exhibited, *Salon*, Paris, 1877.



114.—THE INVOCATION OF MOSES.—(96 x 96).—"And Moses, Aaron and Hur went up to the top of the hill. And it came to pass, when Moses held up his hand, that Israel prevailed; and when he let down his hand, Amalek prevailed. But Moses's hands were heavy, and they took a stone and put it under him, and he sat thereon, and Aaron and Hur stayed up his hands, the one on the one side, and the other on the other side; and his hands were steady until the going down of the sun."—Exodus, xvii.; 10-12.—Painted for and exhibited in the *Salon*, Paris, 1882.

LYELL CARR.—3 North Washington Square, New York.—B. Chicago, 1857. Studied in *l'Ecole des Beaux Arts*, Paris, and under Suisse, Julien, Lefebvre and Boulanger. First exhibited in Chicago.



451.—HARD TIMES.—(39 x 41).—Three calves of a species called “polled,” or hornless cattle, half wild and of an unusually stupid nature.—*(Artist's Note.)*

ERNEST PARTON.— Woodbridge House, Elm Tree Road, St. John's Wood, London, Eng.—B. Hudson, N.Y., 1845. First exhibited, N. A. D., New York. Medal, Boston, 1883. Member of the Royal Institute of Painters in Oils, London, and of the Artists' Fund Society, New York. Picture, "Waning of the Year," purchased by the Royal Academy for the British Government, and now in South Kensington Museum.



132.—A WOODED VALE ON THE DERWENT, DERBYSHIRE. ENGLAND. —
(42 x 30).

HENRY A. LOOP, N. A.,—80 Madison Avenue, New York.—B. Hillsdale, N. Y., 1831. Pupil of Henry Peters Gray, New York, and Thomas Couture, Paris; afterward studying in Rome, Venice and Florence. First exhibited, N. A. D., 1853.—Elected A. N. A., 1860; N. A., 1861. Member of the American Art Union, and of the Artists' Fund Society.



486.—REPOSE.—(48 x 33).—A young girl asleep, reclining against a rock near a running brook. The lyre by her side suggests music and poesie, conducive to repose of mind.

M. R. DIXON,—25 Fourth Avenue, Brooklyn, New York.—Pupil of the Art Students' League, and of C. Y. Turner, A. N. A., New York. First exhibited, Brooklyn Art Association, 1880.



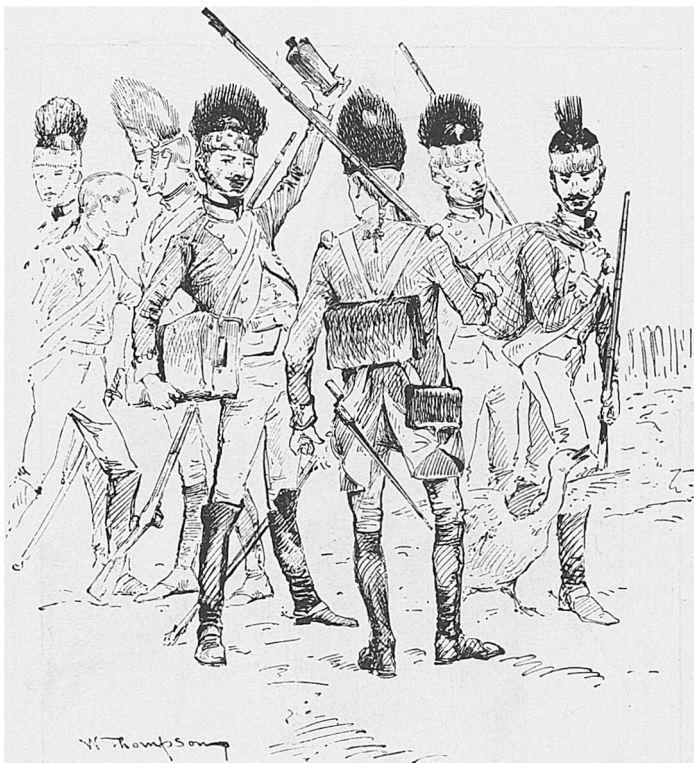
28.—AN IDLE MOMENT.—(30 x 18).—An Idyl of a summer-day.

WILLIAM MORGAN, A. N. A.—140 West Fifty-fifth Street, New York.—
 B. London, 1826. First studied in the Government Art School at Havre, France,
 afterward pupil of N. A. D., and of Vincent Colyer, New York. First exhibited;
 N. A. D., 1851. Elected A. N. A., 1865. Member of the American Art Union and
 of the Artists' Fund Society.



27.—ANDANTE.—($26\frac{1}{2} \times 17\frac{1}{2}$).—A harmony in quiet colors. Dull red
 kerchief on the head; light waist and dull blue skirt.

A. WORDSWORTH THOMPSON, N. A.—52 East Twenty-third Street, New York.—B. Baltimore, 1840. Went to Paris in 1861, where he studied under Charles Gleyre, Emile Lambinet and A. Pasini.—First exhibited, *Salon*, Paris, 1865. Elected A. N. A., 1873; N. A., 1875. Member of the American Art Union, and of the Artists' Fund Society, of New York.



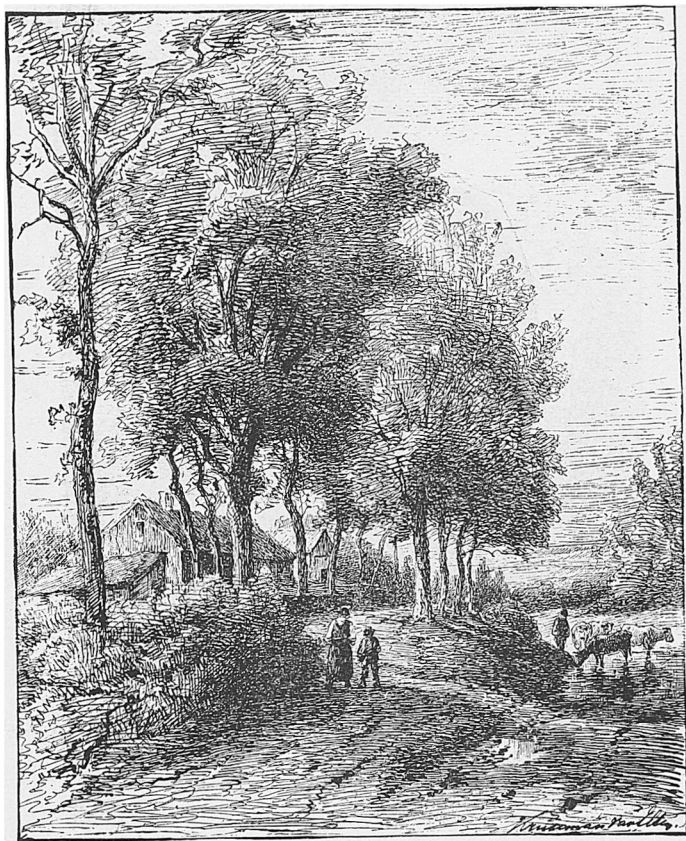
442.—THE ADVANCE OF THE ENEMY.—*A single group from the composition.* (25½ x 45½.)—In the autumn of 1781, a large force of British infantry and Hessian cavalry appeared before the harbor of New London, Conn., and landed on both sides of the river. The expedition was under the command of the traitor Benedict Arnold, who, from a church steeple, watched the destruction made by his troops—led by Lieut.-Col. Eyre—as they advanced into the country.* * * The property destroyed by these men in a few days amounted in value to over half a million dollars.—The whole composition includes a farm-house just devastated by the troops.—Group of persons deploring their losses. Household treasures broken and scattered.

FRANK WALLER,—337 Fourth Avenue, New York.—B. New York City, 1842. In 1870 visited Rome and studied in the studio of J. G. Chapman. In 1874 entered the Art Students' League, New York, at its foundation. First exhibited, N. A. D., 1866. Member of the American Art Union.



211.—TESTING HIS TOLEDO.—(9 x 7).—A cavalier in the act of testing a sword.—Illustration reproduced from an etching by the artist.

KRUSEMAN VAN ELTEN, N. A.,—51 West Tenth Street, New York.—B. Alkmaar, Holland, 1829. Pupil of C. Lieste, Haarlem. Chevalier of the Order of the Lion of the Netherlands; Member of the Academies of Amsterdam and Rotterdam, etc. Came to America, 1865. First exhibited, N. A. D., 1866; elected A. N. A., 1871; N. A., 1883. Member of the American Water Color Society, the New York Etching Club, the British Society of Painter-Etchers, the Artists' Fund Society, and of the American Art Union.



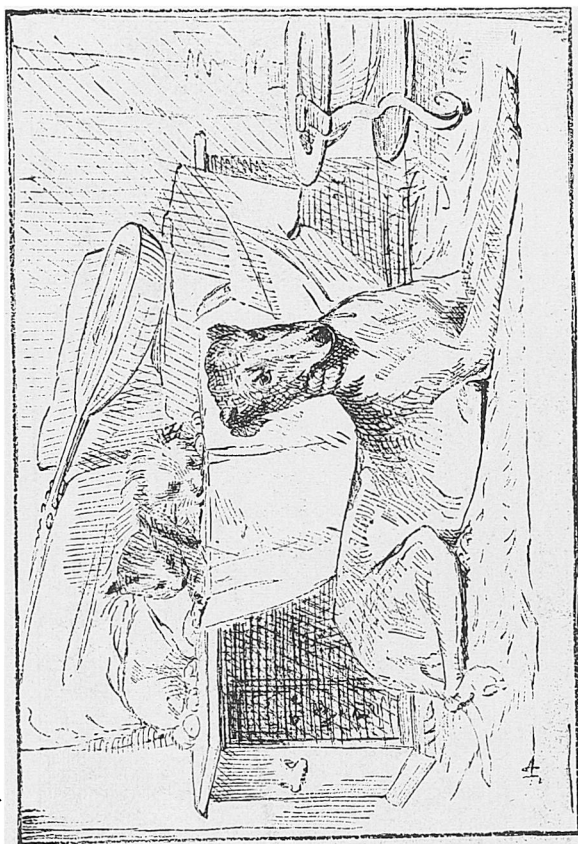
57.—SUNSET AFTER RAIN.—(38 x 30).—The clouds retreating, and the sun shining brilliantly and lighting up the landscape. The foliage glistening with the rain upon it.

R. M. SHURTLEFF, A. N. A.—138 West Fifty-fifth Street, New York.—
 B. New Hampshire. First exhibited, N. A. D., 1872. Elected A. N. A., 1881.
 Member of the American Water Color Society, and of the American Art Union.



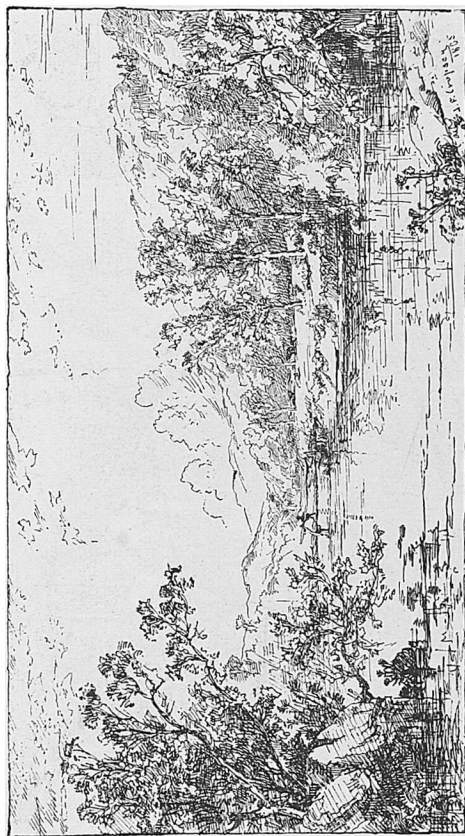
560.—ON THE ROAD TO THE MILL.—(24 x 34).—A thinly wooded section of country—in the centre, white beeches in strong sunlight.

J. H. DOLPH, A. N. A.,—58 West Fifty-seventh Street, New York, N. Y., 1835. Pupil of Louis Van Kuyck, Antwerp. First exhibited, N. A. D., 1864. Elected A. N. A., 1877. Member of the Society of American Artists and of the American Art Union.



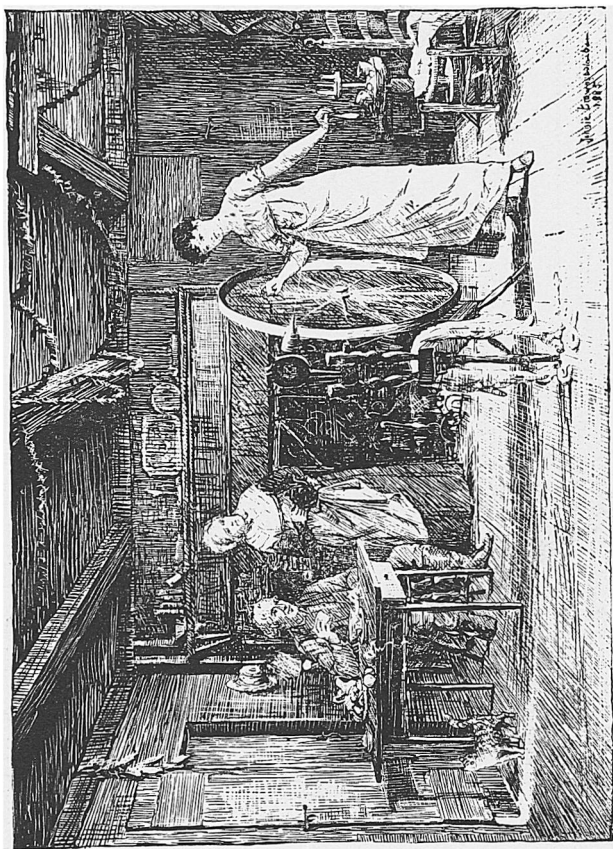
108.—PRINCESS. (14 x 21).—An aristocratic-looking greyhound lying on a rug in a luxurious apartment. A spaniel and a kitten lying on a coffer behind.—Rich in color.

JASPER F. CROPSEY, N. A.,—58 West Fifty-seventh Street, New York, 1823. Studied architecture in New York for five years, and painted from Nature for a time. Studied in Italy from 1847 to 1849, and lived in London from 1856 to 1863. First exhibited, N. A. D., 1844. Elected N. A., 1851; Medals, London Exhibition, 1862; Centennial Exposition, 1876. Honorary Member of the Pennsylvania Academy of Fine Arts; Fellow of the Society of Arts, London; Member of the American Water Color Society, the Artists' Fund Society, and of the American Art Union.



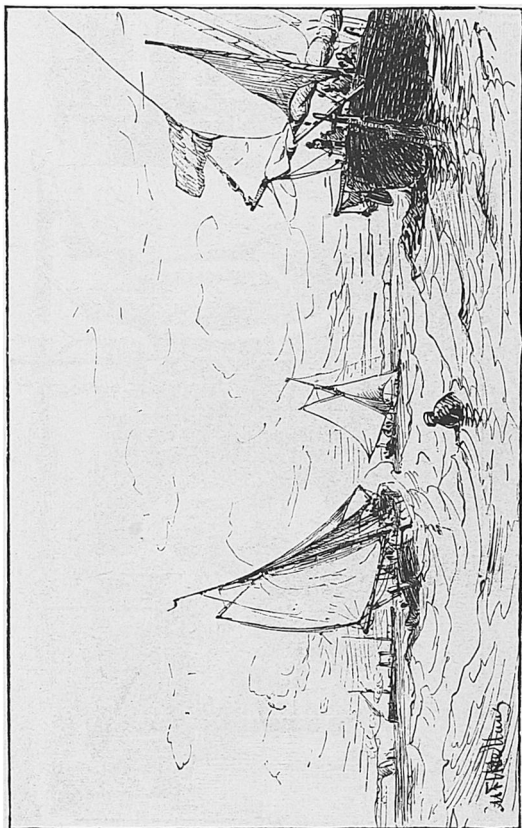
593.—OCTOBER IN THE RAMAPO VALLEY.—(18 $\frac{1}{8}$ x 30).—Banks of the Ramapo River on a clear afternoon. Bright autumnal foliage in the middle-distance—across the river—with background of blue mountains. Sky warm and bright, with floating cumulous clouds.

JENNIE BROWNSCOMBE,—Honesdale, Pa.—B. Honesdale. Pupil of L. E. Wilmarth and of N. A. D., New York, 1870-1879. Received First Prize in the Antique School, N. A. D., 1874; First Prize in the Life School, 1879.—First exhibited, N. A. D., 1876. Studied under Henry Mosler, Paris, 1882-83. Member of the Ladies' Art Association of New York.



223.—THE JOY OF THEIR OLD AGE.—(28 x 40).—Interior of an American farm-house kitchen of the early part of the present century; woodwork dark, worn and time-stained; beams overhead hung with strings of apples drying. Young girl in light blue dress.

M. F. H. DE HAAS, N. A.,—51 West Tenth Street, New York.—B. Rotterdam, Holland, 1832. Pupil of the Academy of Fine Arts, Rotterdam, and Louis Meyer, at the Hague. In 1857 was appointed artist to the Dutch Navy. Came to New York, 1859. First exhibited, N. A. D., 1860. Elected A. N. A., 1863; N. A., 1867. Member of the American Water Color Society, the Artists' Fund Society, and of the American Art Union.



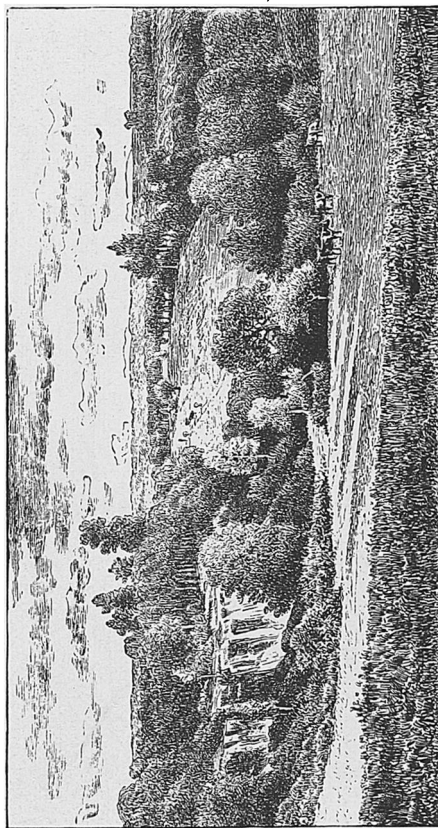
168.—ON THE FISHING GROUNDS.—(24 x 40.)—A characteristic scene off the coast of Massachusetts, with motion well expressed in sky and water.

T. ADDISON RICHARDS, N. A.—National Academy of Design, Twenty-third Street and Fourth Avenue, New York.—B. London, 1820. Studied in N. A. D., New York, 1843-1847. First exhibited, N. A. D., 1846. Elected A. N. A., 1848; N. A., 1851. Secretary of N. A. D. from 1852 to the present time. First Director of Cooper Union School of Art for Women, 1858-1860. Professor of Art in the University of New York since 1867. Author of a number of art works. Member of the American Art Union, and of the Artists' Fund Society.



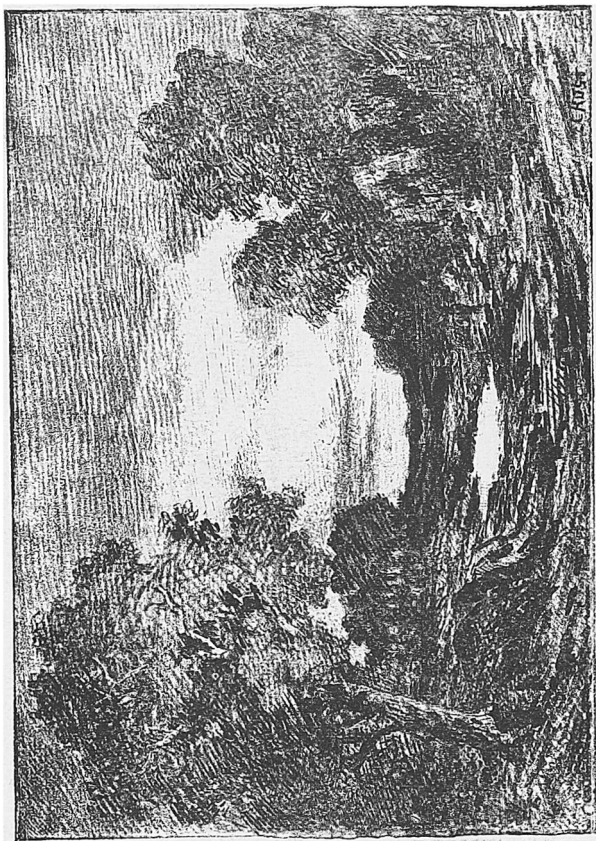
648.—THE DELAWARE FROM SUNSET HILL, DINGMAN'S FERRY, PA.—(14 x 23).—Late afternoon effect, summer.

FREDERIC RONDEL, Sr., A. N. A.—1298 Broadway, New York.—B. Paris, 1826. Pupil of Auguste Jugelet, of Théodore Gudin, of *l'Ecole des Beaux Arts*, and of the Gobelins, Paris. First exhibited, Paris, 1848; N. A. D., 1855. Elected A. N. A., 1860. Member of the American Water Color Society.



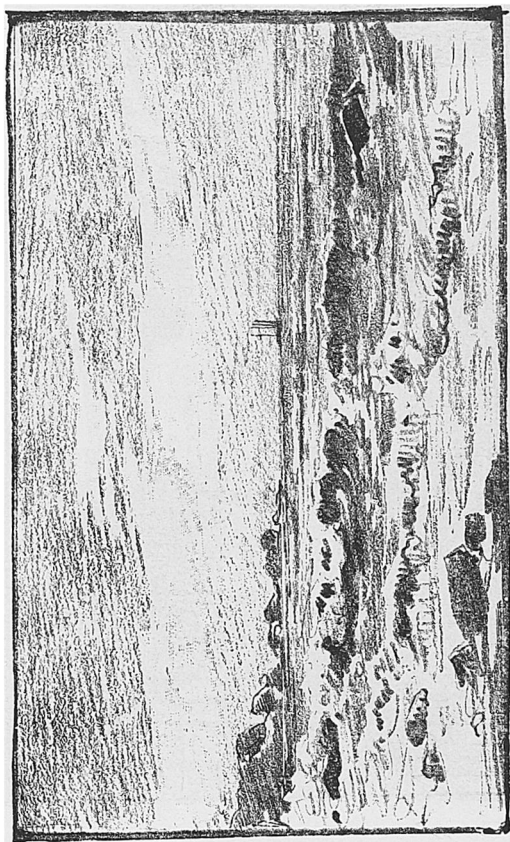
527.—BUSCH-A-BOUCK FALLS, RHINEBECK, N. Y.—(12 x 20).—Landscape under a bright sky;—summer afternoon.

ERNST C. ROST.—University Building, Washington Square, New York.
 —B. Mt. Vernon, N. Y., 1866. Studied at the N. A. D., 1883-'84, and in the studio
 of Robert C. Minor. First exhibited, N. A. D., 1884.



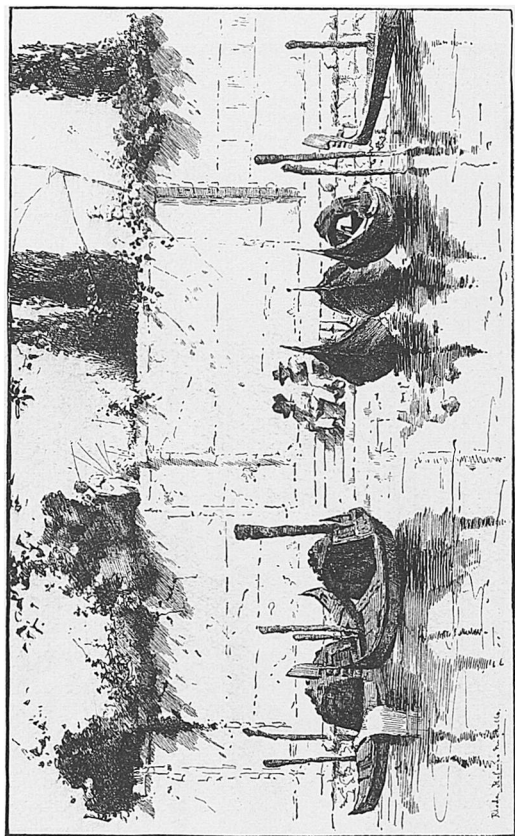
377.—NIGHTFALL.—(22 x 30).—Nightfall in midsummer in a wild country
 amidst oak trees and rocks. Distance, dark against a streak of red sky, which, in
 the upper portion of the picture, changes to orange and yellow. In middle dis-
 tance, a smoking fire, surrounded by group of Gypsies.

J. C. NICOLL, A. N. A.—51 West Tenth Street, New York.—B. New York, 1846. For three years a pupil of M. F. H. De Haas, N. A. Elected A. N. A., 1880. One of the original members of the American Water Color Society, and Secretary of the New York Etching Club. Member of the American Art Union.



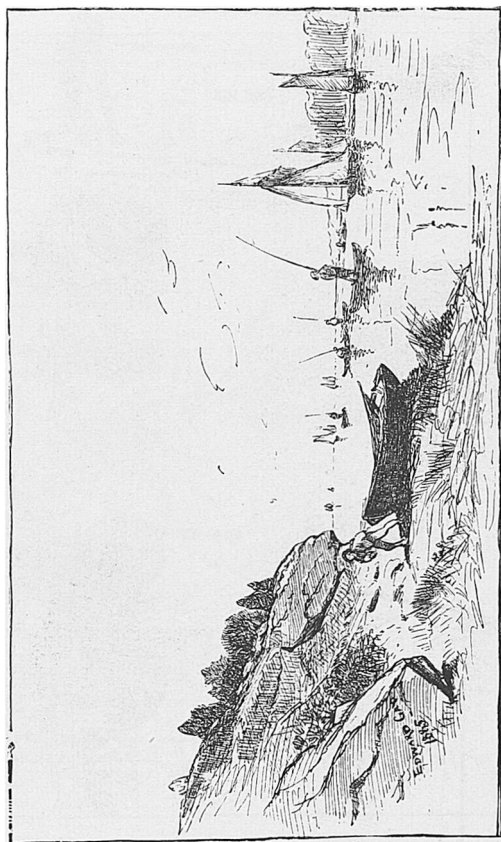
†161.--A SUMMER MORNING.--(24 x 40).—Bright sunshine; surf rolling in.

RHODA HOLMES NICHOLLS,—58 West Fifty-seventh Street, New York.—B. Coventry, England. Studied in the Bloomsbury School of Art, London—where she received the Queen's Scholarship—in Rome, in the *Circolo Artistico*, and in Venice. Member of the *Società degli Aquarellisti*, Rome. Medal, Massachusetts Charitable Mechanic Association, Boston, 1883.



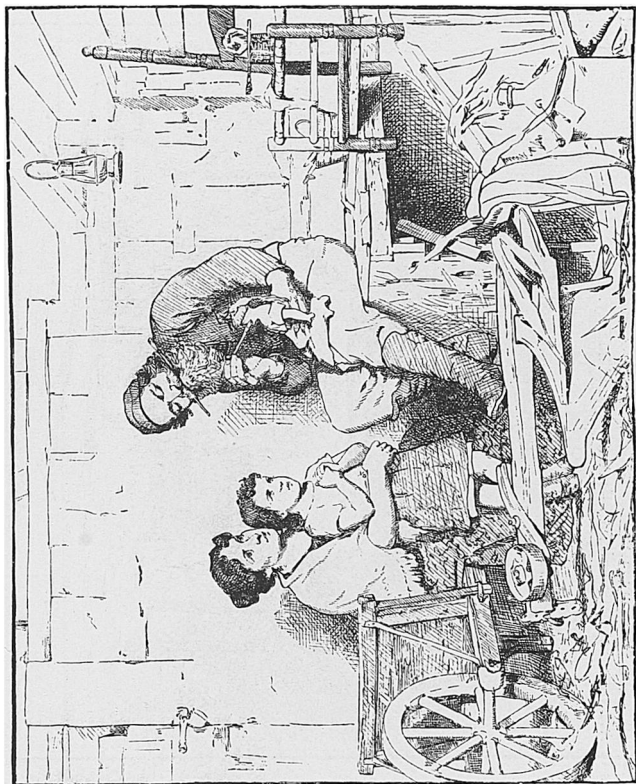
660. --THE WHITE WALL OF VENICE.—(14 x 22½.)—A gondola stand with white walls as a background.—Gondoliers resting.

EDWARD GAY, A. N. A.,—140 West Fifty-fifth Street, New York.—B. Ireland, 1836. Studied with James M. Hart, N. A., and George H. Boughton. Went to Germany in 1862 and studied under Skinner and Lessing. First exhibited N. A. D., 1859.—Elected A. N. A., 1870. Member of American Art Union and of the Artists' Fund Society.



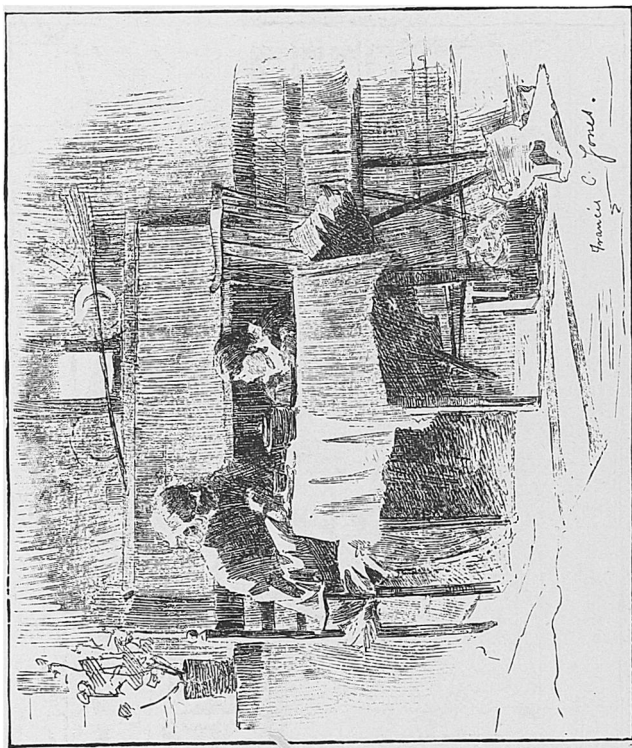
630.—THE OYSTER BEDS, PELHAM BAY.—(26 x 44).—A characteristic view on Long Island Sound, not far from New York City.

LEMUEL E. WILMARTH, N. A.—51 West Tenth Street, New York.—B. Attleboro, Mass., 1835. First studied in N. A. D., New York; afterward (1859-'62) in Royal Academy of Fine Arts, Munich, under Kaulbach. (1864-'67) in Paris, in *l'Ecole des Beaux Arts*, and with J. L. Gérôme. First exhibited, N. A. D., 1866. Elected A. N. A., 1870; N. A., 1872. Now Director of the Schools of the National Academy of Design. Member of the American Art Union.



257.—THE COUNTRY ARTIST.—(20 x 24).—Interior of a country paint-shop. The painter has stopped his work for a moment to put fresh roses on the cheeks of a child's doll. The child looks on anxiously, ready to be pleased, but as if half fearful of the result.

FRANK C. JONES.—58 West Fifty-seventh Street, New York.—B. Baltimore, 1857. Pupil of Boulanger, Lefebvre, and *l'Ecole des Beaux Arts*, Paris. First exhibited, N. A. D., 1881. Member of the Society of American Artists.



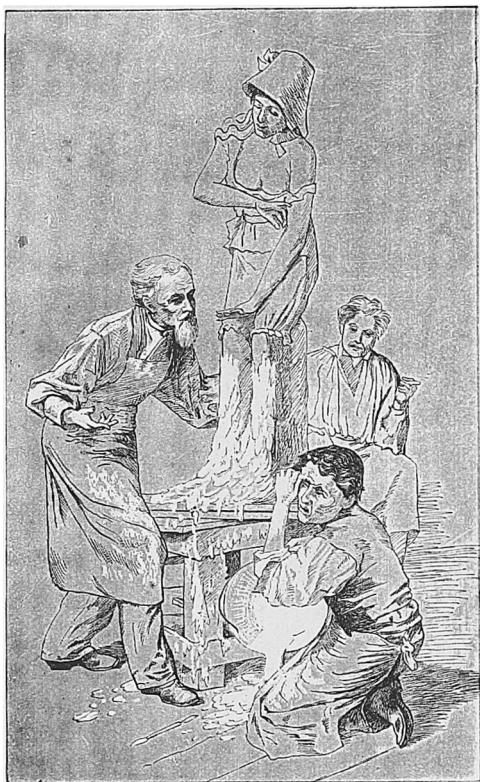
389.—EXCHANGING CONFIDENCES.—(18 x 22).—Old man and grand-child. Interior of old American farm-house.

T. W. WOOD, V. P. N. A.—51 West Tenth Street, New York.—B. Montpelier, Vt., 1823. Studied in Boston, New York, London, Paris, Florence and Rome. First exhibited, N. A. D., 1858. Elected A. N. A., 1869; N. A., 1871. President of American Water Color Society, from 1878 to the present time. Vice-President of the N. A. D., since 1879. Member of the American Water Color Society, New York Etching Club, and the American Art Union; Honorary Member of the British Society of Painter-Etchers.



402.—A DIFFICULT TEXT.—(30 x 25).—Interior of a carpenter's shop, carefully realized in details. Thoroughly puzzled expression in the faces of the men.

†246.—THE MOULDERS.—($10\frac{1}{2}$ x $13\frac{1}{2}$).—Sketch, by Miss Thum, of a fragmentary portion of the picture. "An episode in the studio of a sculptor. The clay model has been finished, and the artist's assistants are banking it up with plaster to make a mould. One, an old man, is throwing the plaster, which a lad on his knees holds in a pan. A splatter from the cast has made a target of the boy's eye, and he is wiping it off, with a grimace, while the old man laughs at him and the sculptor in the background looks up from his newspaper in quiet amusement. The studio, with its accessories, is carefully realized in detail."—*The News*.



CHARLES X. HARRIS.—44 West Thirtieth Street, New York. B. Maine, 1856. Pupil of Alexandre Cabanel, Paris, 1875-1881. Elected member of the Society of American Artists, 1881.

WILLIAM HART, N. A.—52 East Twenty-third Street, New York.—B. Paisley, Scotland, 1822. Brought to America 1831. Self-taught. Opened a studio in Albany, N. Y., in 1848, as a portrait painter, but afterward became principally known as a painter of landscape and cattle. Settled in New York city in 1853. Elected a member of the National Academy, 1858. One of the founders, and for several years the President of the American Water Color Society, and President of the Brooklyn Academy of Design at its foundation, 1865. Member of the American Art Union.



†416.—A MODERN CINDERELLA.—(30 x 20).—Young girl in red dress and white chemise.—Background of rich warm color, in which sienna and cadmium predominate.

CONSTANT MAYER, A. N. A.,—1298 Broadway, New
 Besançon, France. Pupil of Léon Cogniet and *l'Ecole des Beaux-Arts*, 1...
 to America, 1857. First exhibited, *Salon*, Paris, 1865; N. A. D., 1867, who.
 A. N. A. Chevalier of the Legion of Honor, France, 1869. Member of the .
 can Art Union.



293.—FIRST GRIEF.—(39 x 28).—Child in white dress with pink sash,
 holding a dead canary in her hands.—Light blue shawl over old-gold cushioned
 chair ;—rich color effect.

SHARE,—Phalanx, Red Bank, N. J.—B. Santa Cruz, Cal.,
of the N. A. D. and of the Art Students' League, New York.



210.—THE AFTERNOON MAIL.—(15 x 9).—Sunshine coming through the
branches over the figure, and seen also over distant view.

PERCIVAL DE LUCE,—58 West Fifty-seventh Street, New York.—B. New York City. Studied at the Academy in Antwerp; under Joseph Portaels, Brussels, and under Léon Bonnat, Paris. First exhibited, N. A. D., 1873. Member of the American Water Color Society, the Artists' Fund Society, the Salmagundi Sketch Club, and of the American Art Union.



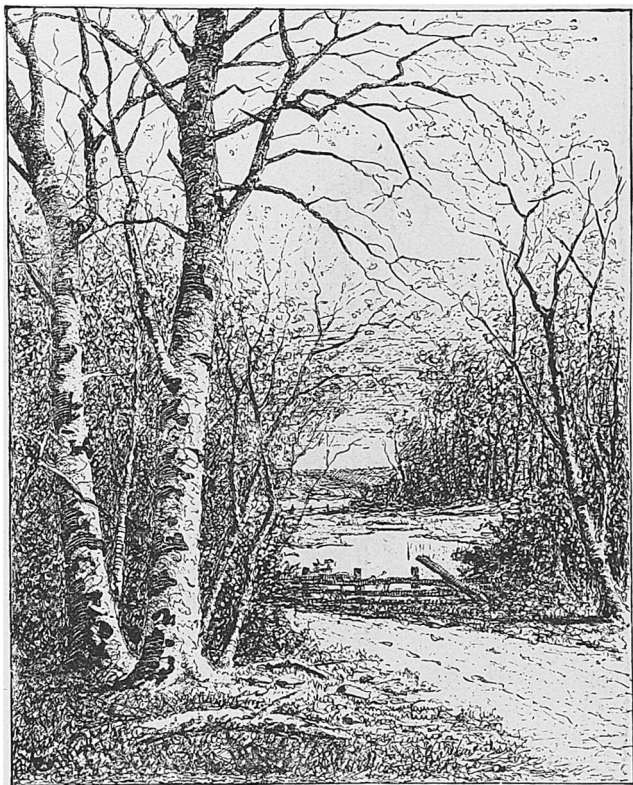
234.—A PORTRAIT.—(57 x 32).—A life-sized portrait of a child nine years of age. Dark hair, light dress; dark green sash; tiger skin on the floor. Feet resting on a dull light blue cushion.

JAMES G. TYLER,—579 Broadway, New York.—B. Oswego, N. Y., 1855.
Studied under A. Cary Smith for a short time in 1881. First exhibited, N. A. D.,
1880. Member of the Brooklyn Art Club.



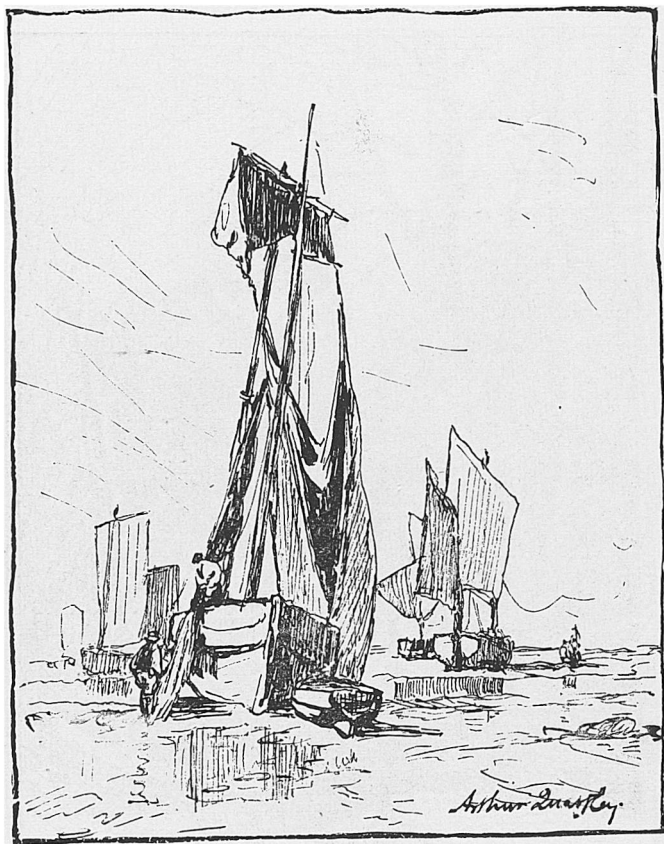
35.—FLYING FROM THE ALABAMA.—(44 x 34).—One of the many clipper ships chased along the Pacific coast by the "Alabama" during the late rebellion.

CARL C. BRENNER.—Fourth Avenue and Jefferson Street, Louisville, Ky.
—B. Lauterecken, Rheinpfalz, Bavaria, 1838. Pupil of Prof. Philip Frölig. First
exhibited, Philadelphia, 1876. Member of the American Art Union.



73.—THE WANING YEAR.—(20 x 30).—A bit of characteristic Kentucky
landscape in the autumn, when most of the leaves have fallen.

ARTHUR QUARTLEY, A. N. A.—B. Paris, 1839. Began his artistic life in 1873, in Baltimore. First exhibited, N. A. D., 1875. Elected A. N. A., 1879. Member of the American Water Color Society, the Artists' Fund Society, and of the Society of American Artists.—Now residing in London.



608.—LOW TIDE, COAST OF CORNWALL, ENGLAND.—(16 x 12½).

P. P. RYDER, A. N. A.—335 East 118th Street, New York.—B. Brooklyn, N. Y. Began his profession by painting portraits. To Europe in 1869 and became a pupil of Léon Bonnat, Paris. Also studied in Belgium and Holland. Member of the American Art Union, and of the Artists' Fund Society.



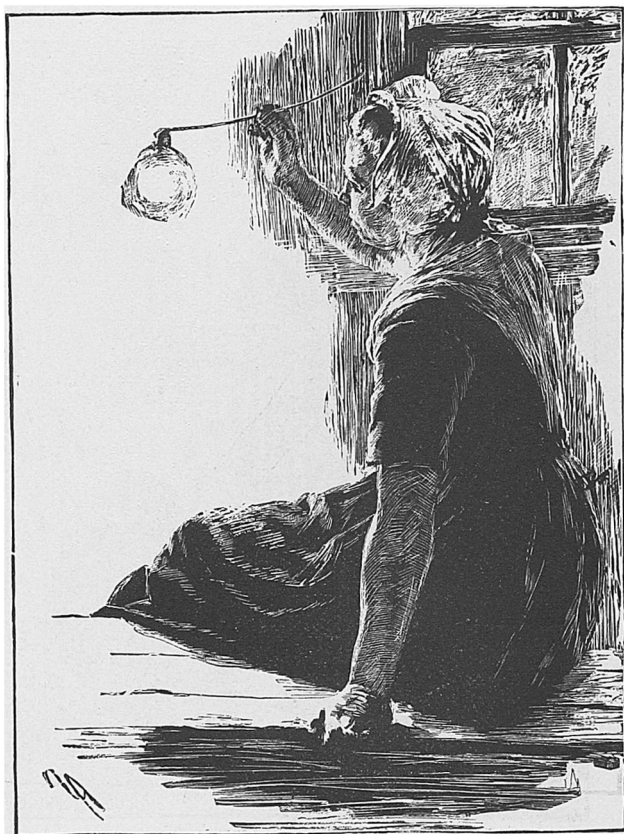
181.—THE FIRE-SIDE.—(22 x 27).—An old lady knitting; old-fashioned American farm-house interior.

BENONI IRWIN.—140 West Fifty-fifth Street, New York. Studied at N. A. D., 1863-1865; afterward (1877-1878) under Carolus Duran, Paris. First exhibited, N. A. D., 1865.



590.—DOOR LEADING FROM THE CHURCH TO THE CEMETERY, OLD SANTA BARBARA MISSION, CALIFORNIA.—(27 x 22).—Monk standing in the doorway, feeding pigeons;

CHARLES F. ULRICH, A. N. A.,—80 East Washington Square, New York.—B. New York, 1858. Studied in New York under Venino, L. E. Wilmarth, N. A., and at the National Academy of Design; in Munich, under Loefftz, Lindenschmidt and Leibl, from 1873 to 1881. Bronze medal, Munich, 1876. First exhibited, Dusseldorf, 1880. Elected A. N. A., 1883.—Received the first Thomas B. Clarke Prize, N. A. D., 1884. Member of the Society of American Artists, and of the Artists' Society of Munich.



381.—WAIFS.—(18½ x 25).—A fragment.—The whole picture represents the play-room in the orphanage at Haarlem, Holland. One of the older girls, in charge of the others, is amusing them by blowing bubbles.—The costume is the same as has been worn for several centuries.

FREDERICK S. LAMB.—220 Boulevard d'Enfer, Paris, France. B. New York, 1863. Studied at the Art Students' League, New York, under J. Carroll Beckwith and William Sartain (1880-1882), and under Lefebvre and Boulanger, Paris, (1882-1885.)



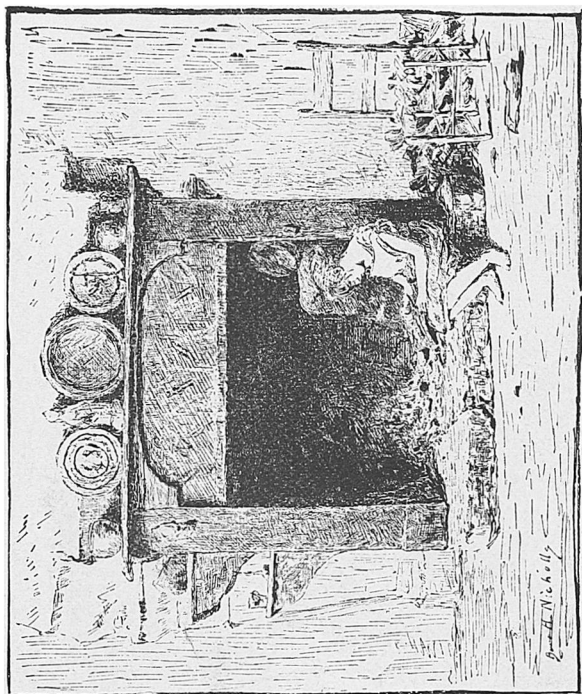
264.—QUIET MOMENTS BY THE SEA, EQUIHEN, FRANCE.—(16 x 24).—
Mother and child by the sea, looking for the return of the fishing boats.

THOMAS HICKS, N. A.--6 Astor Place, New York.—B. Pennsylvania, 1823. Pupil of N. A. D., New York; Ferrero, Rome, and Thomas Couture, Paris. Lived in Europe, 1845-1850. Elected A. N. A., 1841; N. A., 1851. President of the Artists' Fund Society. Member of the American Art Union.



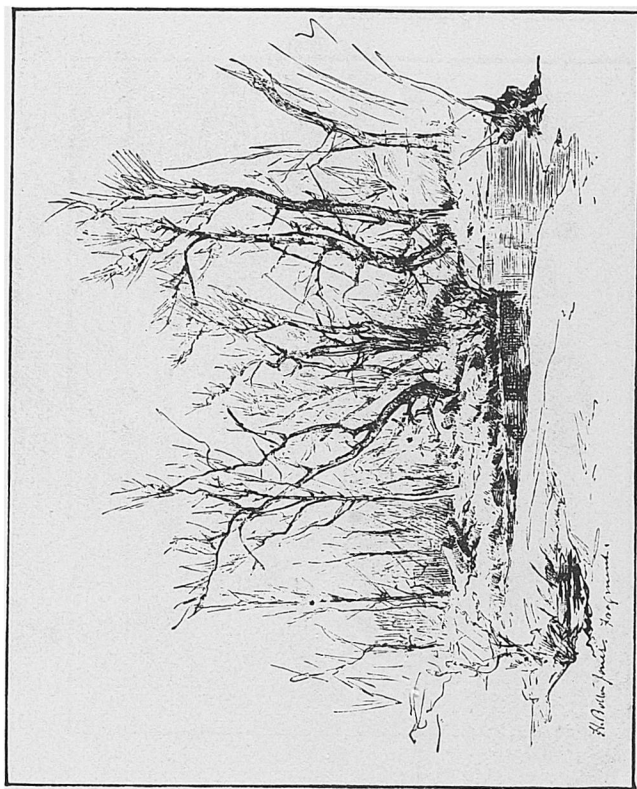
165.—PORTRAIT.—(32 x 26). A lady in a black silk dress with white lace front, violet ribbon in cap, and bunch of violets at the waist.

BURR H. NICHOLLS.—58 West Fifty-seventh Street, New York.—B. Lockport, N. Y. Studied under L. G. Sellstedt, N. A., Buffalo N. Y., and Carolus Duran, Paris. First exhibited at the Dudley Gallery, London, 1870.



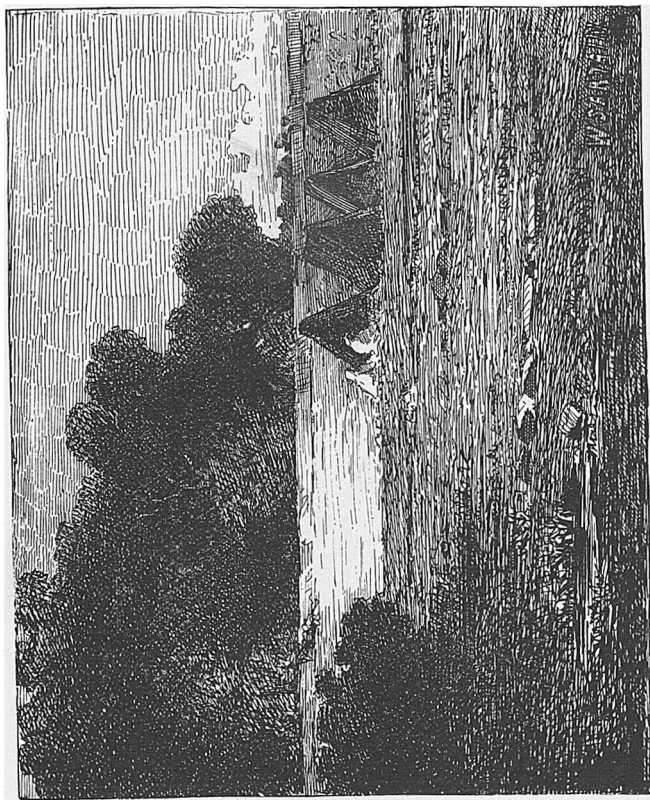
233.—A BRETON CINDERELLA.—(26 x 32).—A characteristic Breton interior.—Child with bellows trying to revive the fire in the quaint open fire place.

H. BOLTON JONES, N. A.—58 West Fifty-seventh Street, New York.—B. Baltimore, Md., 1848. Studied in France, 1876-1880. First exhibited, N. A. D., —; Salon, Paris, 1876. Elected A. N. A., 1881; N. A., 1883. Member of the American Water Color Society, the Artists' Fund Society, the Society of American Artists, and the American Art Union.



425.—A PLEASANT DAY IN MARCH.—(22 x 35.)—A careful, realistic study.

WILLIAM SARTAIN, A. N. A.,—152 West Fifty seventh Street, New York.—
 B. Philadelphia, 1843. Studied in The Pennsylvania Academy of Fine Arts, Philadelphia, for one year; in the studio of Léon Bonnat, Paris, for more than seven years, and in *l'Ecole des Beaux-Arts* for a time. First exhibited, Dudley Gallery, London, 1874. Silver Medal, Mechanics' Fair, Boston, Mass., 1881. Elected A. N. A., 1880. Member of the Society of American Artists, the New York Etching Club, President of the Art Club of New York, and instructor of the Life Class, Art Students' League, New York.



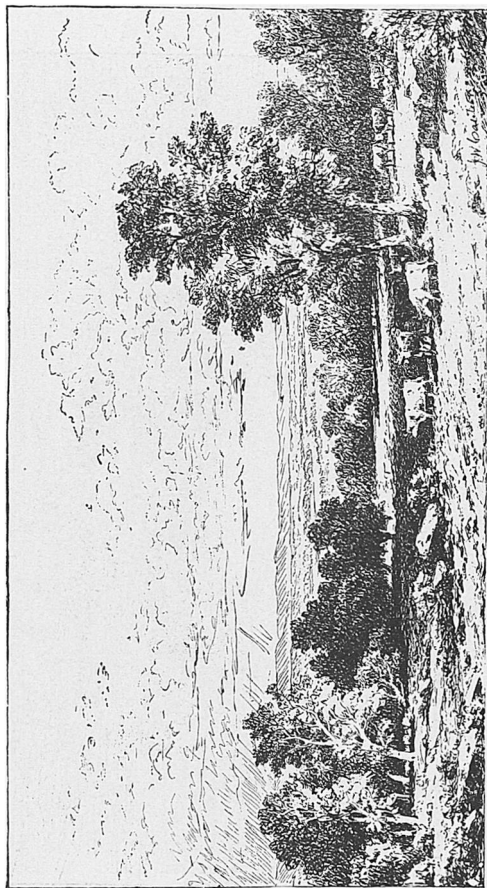
513.—**NEAR ALGIERS.**—(20 x 24).—Several Arab tents pitched in front of the white wall of an enclosed property near Algiers.

M. DE FOREST BOLMER,—51 West Tenth Street, New York.—B. Yonkers, N. Y., 1854. First exhibited, N. A. D., 1877. Member of the American Art Union.



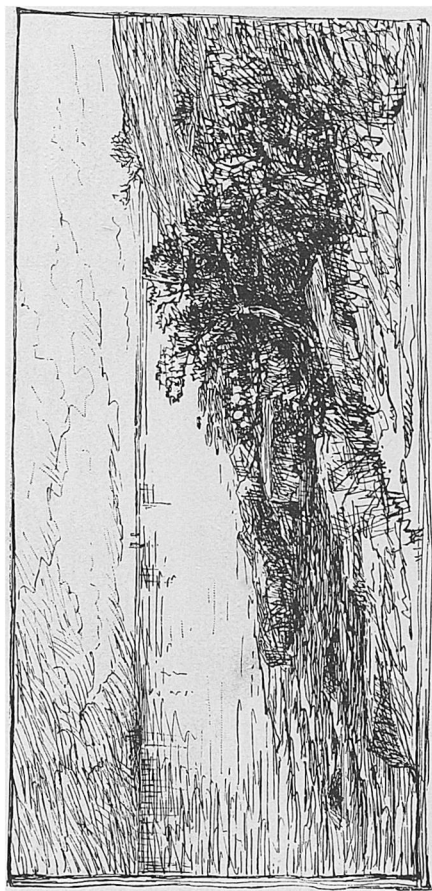
31.—WASTE LANDS.—(24 x 40).—Swamp-lands under a sky full of moving clouds.

JOHN W. CASILEAR, N. A.,—51 West Tenth Street, New York.—B. New York. First studied Bank-note engraving; afterward became a pupil of the National Academy, New York. Visited Europe¹ for observation and study, in 1840 and 1857. Elected N. A., 1854. Member of the American Art Union and of the Artists' Fund Society.



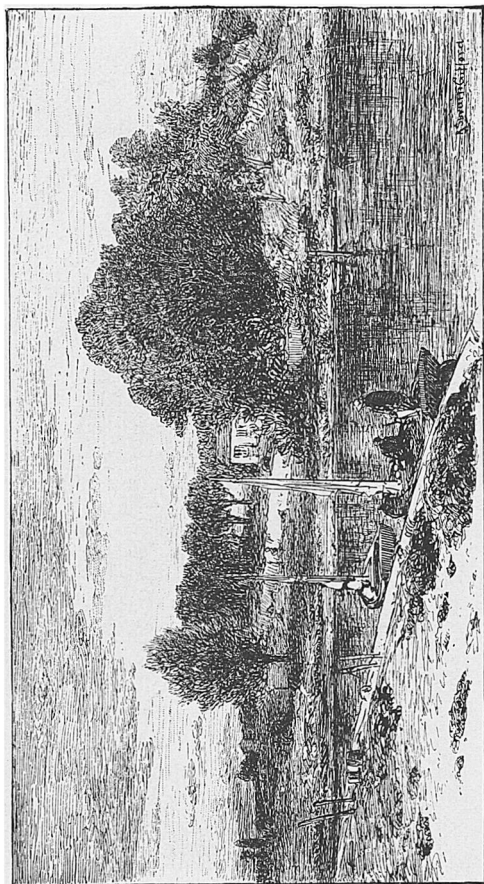
177.—THE GENESSEE VALLEY.—(23 x 40).—Landscape in early autumn, after rain. Genesee River seen in the distance. Brilliant effect of sunshine.

AGNES D. ABBATT,—337 Fourth Avenue, New York.—B. New York City.—Studied at Cooper Institute, at the N.A.D., with James D. Smilie, N. A., and R. Swain Gifford, N. A., New York. First exhibited, American Water Color Society's Exhibition, 1876. Medals, Cooper Institute, 1874,—Massachusetts Charitable Mechanic Exhibition, 1884.—Member of the American Water Color Society.



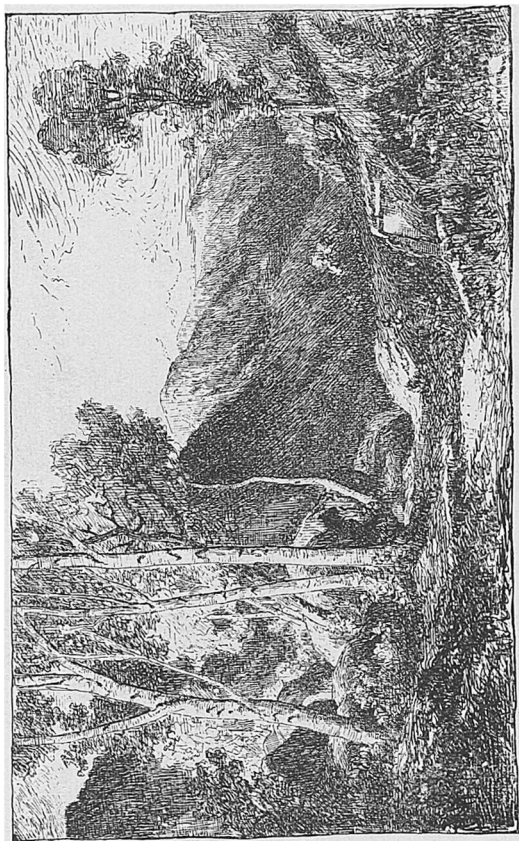
266.—ON THE BEAUTIFUL GLOUCESTER SHORE.—(16 x 33).—A picturesque point on the rocky coast of Massachusetts, looking south toward Manchester and Marblehead.—A summer afternoon ;—nearly high tide.

R. SWAIN GIFFORD, N. A.—152 West Fifty-seventh Street, New York.—B. on the Island of Naushon, Massachusetts, 1840. Pupil of Albert Van Beest, Holland, and studied in France, Spain and Italy. Elected A. N. A., 1870; N. A., 1879. Member of the American Water Color Society, the New York Etching Club, the British Society of Painter-Engravers, the Artists' Fund Society and the American Art Union. Awarded medal at Centennial Exposition, Philadelphia, 1876.



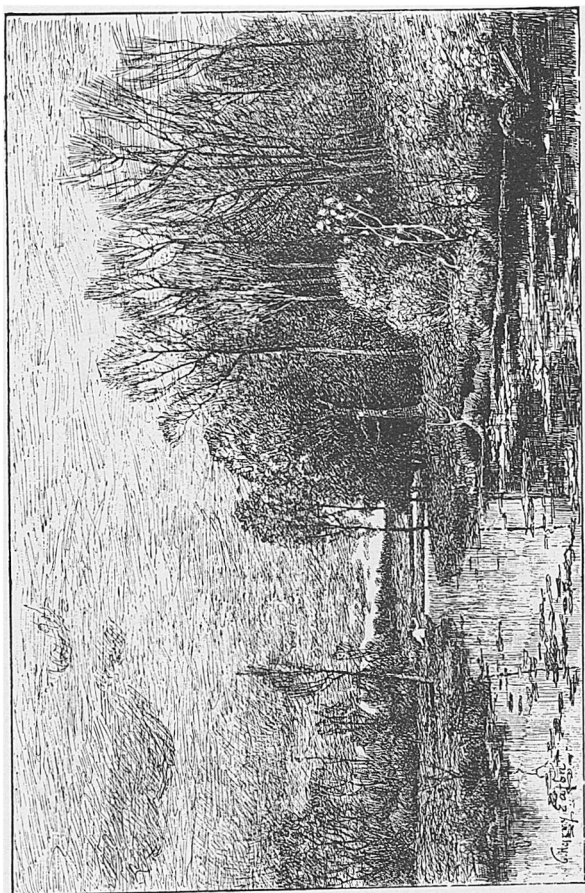
119.—ON THE PASKAMANSETT.—(11 x 21).—A part of the village of Dartmouth, Massachusetts ;—early autumn.

ROBERT C. MINOR.—University Building, Washington Square, New York.—B. New York, 1840. Studied in Paris under Diaz, and in Antwerp under Van Luppen, Boullanger and others. Member of the Society of American Artists, and of the Artists' Fund Society.



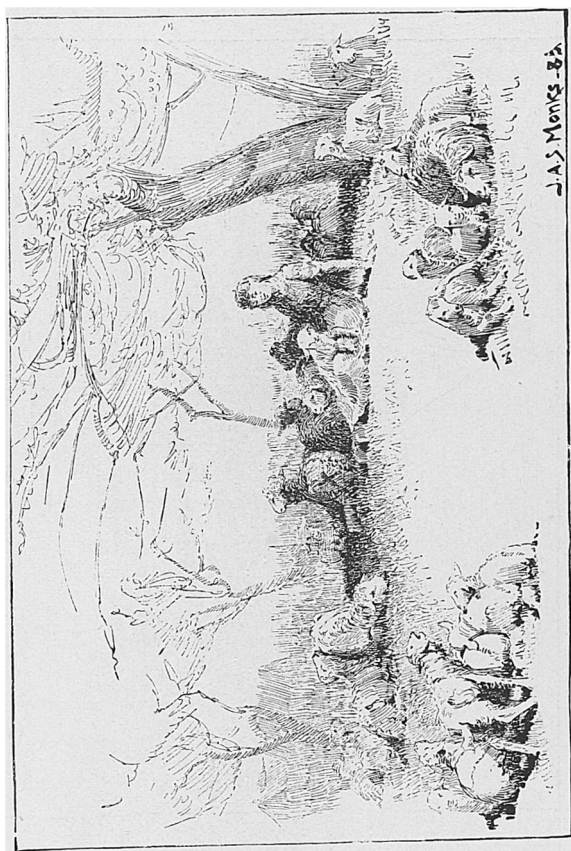
70.—THE CRADLE OF THE HUDSON.—(30 x 50).—Bright, vigorously painted foreground, deep blue in the distance.

CHARLES HARRY EATON.—52 East 23d Street, New York.—B. Akron, Ohio. Self-instructed. First exhibited N. A. D., 1881. Member of the Salmagundi Sketch Club, and of the American Art Union.



394.—AUTUMN DAYS.—(24 x 36).—An autumn landscape under a gray sky, which is reflected in a winding stream.

J. A. S. MONKS,--Cold-Spring-on-the-Hudson, N. Y.--B. Cold Spring, 1850. Member of the New York Etching Club, the Salmagundi Sketch Club, and of the American Art Union.



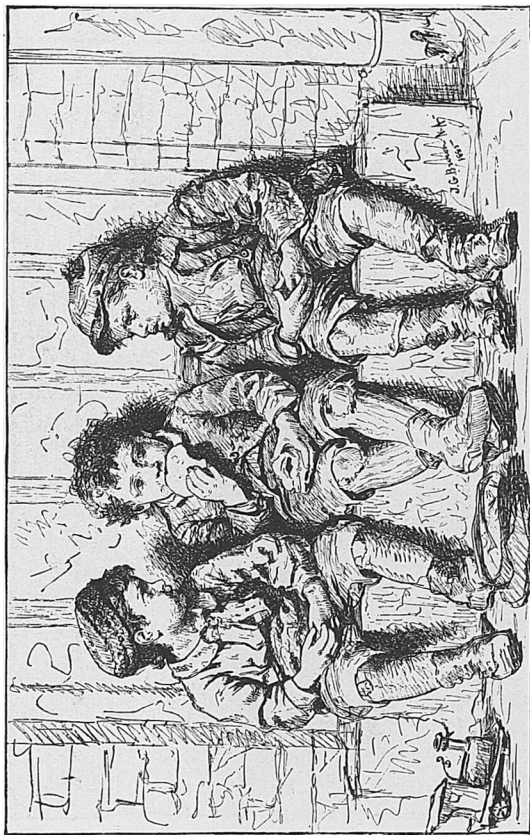
25.--SPRINGTIME,--(20 x 30).--A bright effect of sunshine in the foreground.

GEORGE H. SMILLIE, N. A.—337 Fourth Avenue, New York.—B. New York City. Pupil of James M. Hart, N. A. First exhibited N. A. D., 1863. Elected A. N. A., 1864; N. A., 1882. Member of the American Water Color Society, the New York Etching Club and the American Art Union.



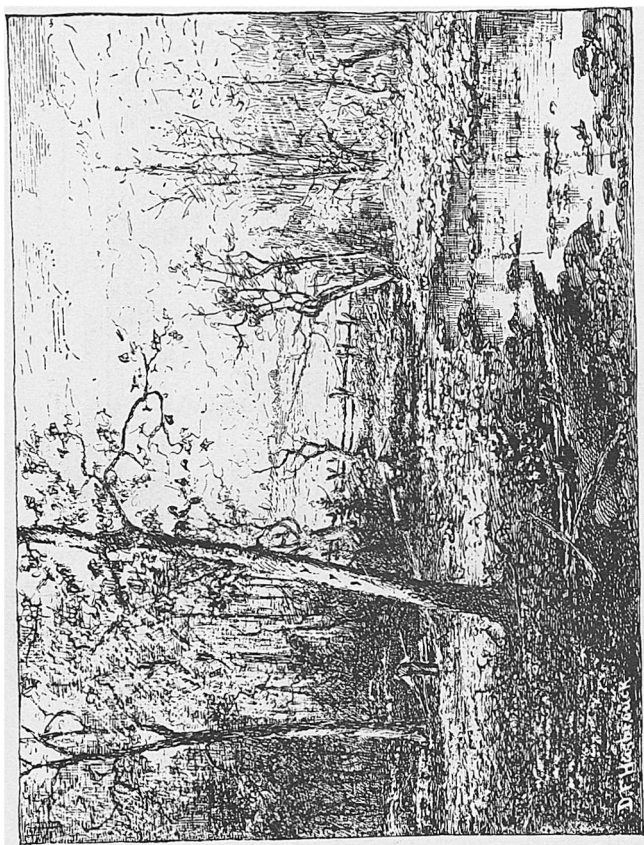
489.—A SHOWERY DAY ON THE MASSACHUSETTS COAST.—(33x49).—A rugged hillside, broken with rocks and scrubby trees, sloping toward the sea, which reflects the lights and shadows of the sky. A gleam of sunshine through the cloud masses leaves a wake of light at the horizon, broken by a passing shower. Smoke from a steamer in the distance mingles with the low-lying clouds.

J. G. BROWN, N. A.—51 West Tenth Street, New York.—**B. England,** 1831. Studied in Newcastle-on-Tyne, and in the Royal Scottish Academy, Edinburgh; later, with Thomas Cummings, N. A., New York. First exhibited, N. A. D., 1860. Elected A. N. A., 1862; N. A., 1863. Member of the American Water Color Society, and of the Artists' Fund Society. Honorary Member of the Salmagundi Sketch Club.



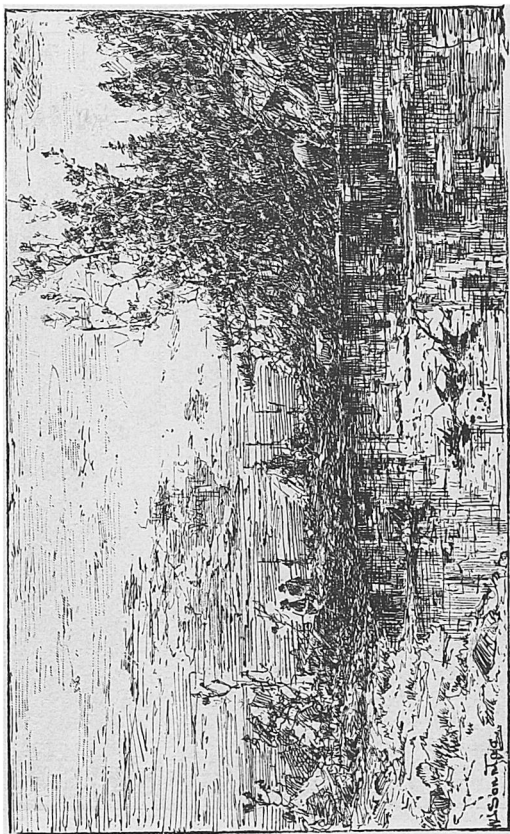
567.—THE MONOPOLIST.—(24 x 36). A picture from the street, painted in Mr. Brown's characteristic manner.

DU BOIS FREDERICK HASBROUCK.—54 Lexington Avenue, New York. B. Ulster County, N. Y., 1860. Self-taught. First exhibited, N. A. D., 1884.



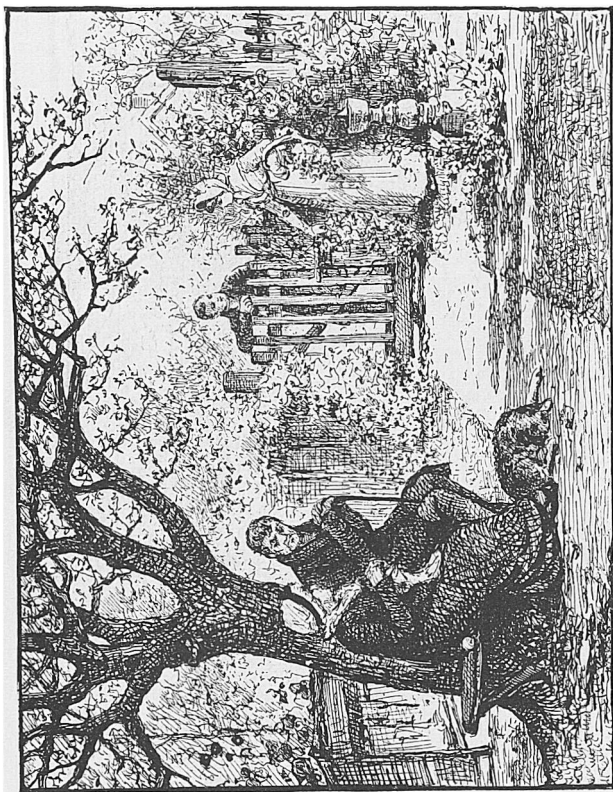
541.—A HAZY AFTERNOON IN OCTOBER.—(34 x 45).—Landscape characteristic of the southern portion of Ulster County, N. Y.

W. L. SONNTAG, N. A.,—120 East Twenty-second Street, New York.—B. in Pennsylvania, 1822. Self-taught. Has been abroad and has studied in Italy. Part of his professional life was passed in Cincinnati, Ohio, but he has lived in New York for the past thirty years. Elected N. A., 1861. Member of the Artists' Fund Society, the American Water Color Society, and of the American Art Union.



221.—MASCOT LAKE, N. Y.—(12 x 20).—A brilliantly painted landscape of characteristic scenery in the interior of the State.

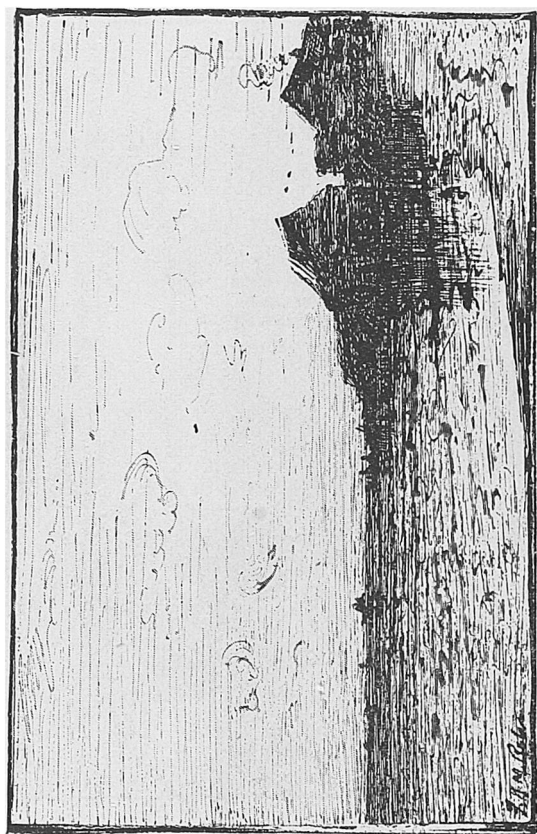
WALTER SATTERLEE, A. N. A.,—52 East Twenty-third Street, New York.
 —B. New York. Pupil of N. A. D. and Edwin White, N. A., New York, and Léon Bonnat, Paris. First exhibited, N. A. D., 1868; elected A. N. A., 1878. Member of the American Water Color Society, the American Art Union, and of the New York Etching Club.



105.—THE OLD GARDEN.—(36 x 48).—A contrast of sunshine and shadow; youth and old age.

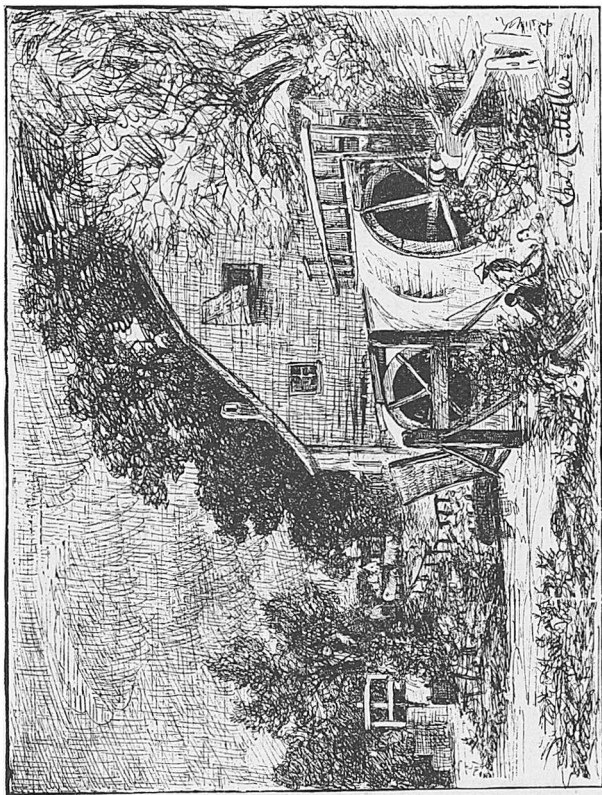
“Youth sees shadows from the sunshine,
 Age sees sunshine from the shadows.”

F. K. M. REHN,—222 West Twenty-third St., New York.—B. Philadelphia, Pa. Pupil of the Pennsylvania Academy of Fine Arts and C. Schusselle, Philadelphia. First exhibited, N. A. D., 1879. Awarded first prize for marine painting, St. Louis Exposition, 1882. Member of the Salmagundi Sketch Club and of the American Art Union.



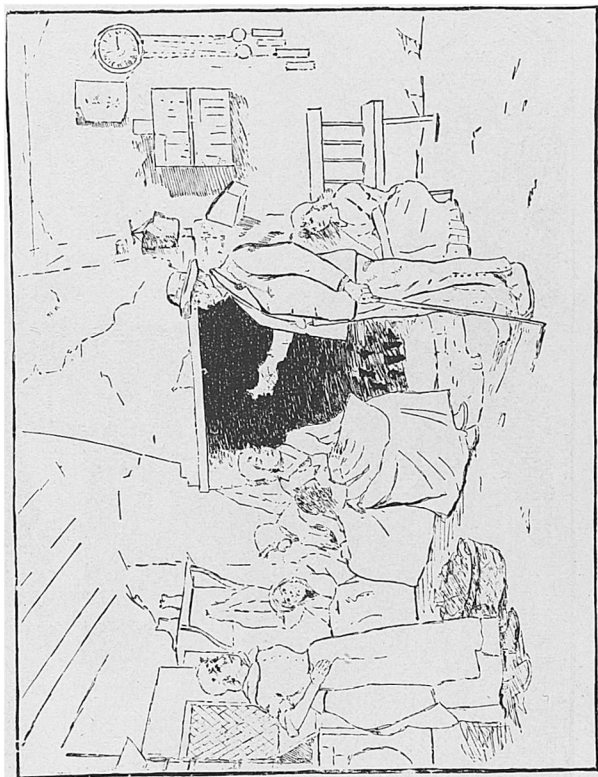
341.—FISHERMEN'S HUTS, NEW ENGLAND COAST,—(16 x 28).—The sun has set, leaving a glow in the sky which is reflected in the water. The low tone of the picture is suggestive of night fast coming on.

CHARLES H. MILLER, N. A.—108 West Twenty-third Street, New York.
 —B. New York, 1842. First exhibited N. A. D., 1860. Studied in the Bavarian
 Royal Academy, 1867, and for three years with Adolph Lieber (pupil of Dupré),
 Munich.—Elected A. N. A., 1873; N. A., 1875. Member of the Society of Ameri-
 can Artists, the New York Etching Club, the Artists' Fund Society, and the Ameri-
 can Art Union.



453.—OLD MILL AT PATCHOGUE, L. I.—(24 x 32).—One of the few re-
 maining landmarks of the Long Island of half a century ago.

CHARTERS WILLIAMSON,—52 East Twenty-third Street, New York.—B. Brooklyn, N. Y., 1856. Pupil of Jean Léon Gérôme, Paris. First exhibited, N. A. D., 1882. Member of the Salmagundi Sketch Club, and of the American Art Union.



551.—SERVING A PROCESS.—(27 x 36).—A sheriff serving a process, prior to an eviction in Ireland.—A scene which came under the personal notice of the artist

JERVIS MCENTEE, N. A.—51 West Tenth Street, New York.—B. Rondout, N. Y., 1828. Pupil of F. E. Church, N.A. Elected A. N. A., 1860; N. A., 1861. Member of the American Art Union.



406.—WINTER—SUNDOWN.—(36 x 30).—A winter sunset in the mountains, the greater part of the snow-covered landscape in shadow;—flame colored sunset in a sky full of sweeping clouds, giving almost the effect of a conflagration.

MARY KOLLOCK,—30 Lafayette Place, New York.—B. Norfolk, Va. Student of the Pennsylvania Academy of Fine Arts, Philadelphia, of the Art Students' League, and of A. H. Wyant, N. A., New York. First exhibited, N. A. D., 1868. Member of the American Art Union, the Art Students' League, and of the Ladies' Art Association, New York.



—UNDER THE BEECHES.—(40 x 28) —A beech grove in the north of Ulster County, N. Y., in August. Path strewn with dead leaves of past years.

PATTY THUM.—1307 First Street, Louisville, Ky. Pupil of Henry Van Ingen, at Vassar College, Poughkeepsie, N. Y.



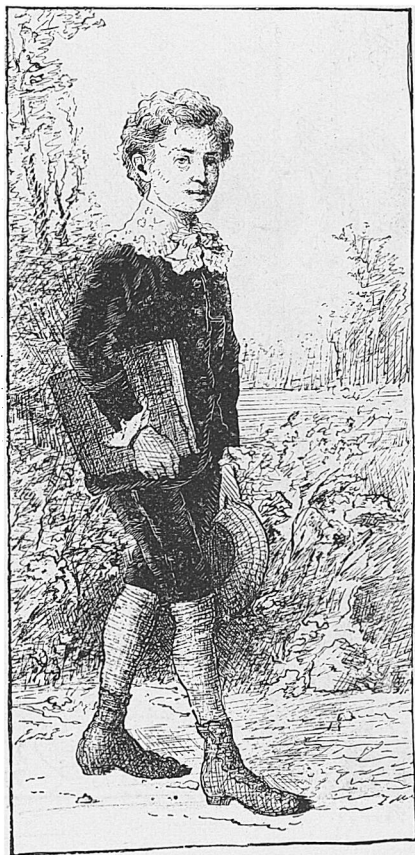
617 —ROSES.—(22 x 18).—Marechal Niel and Catherine Mermet Roses in a bronze vase.

SARAH P. B. DODSON,—3 North Washington Square, New York.—B., Philadelphia, Pa. Studied in Paris, under Luminais, 1873-1876. First exhibited, *Salon*, Paris, 1877.



466.—ADIEU LES ROSES,—*An Autumn Fantasy*.—(54 x 34).—Lady in Milanese costume of the fifteenth century, holding an armful of autumn flowers, while she throws away a garland of summer roses.

GEORGE H. STORY, A. N. A.—52 East Twenty-third Street, New York.—
B. New Haven, Conn., 1835. Pupil of Charles Hine and Professor Bail, New
Haven. First exhibited, N. A. D., 1867. Studied in Europe, 1874-1875. Elected
A. N. A., 1875. Member of the Artists' Fund Society, and of the American Art
Union.



369.—PORTRAIT OF A BOY.—(60 x 30). Boy in black velvet suit trimmed
with lace.

E. WOOD PERRY, N. A.—42 East Fourteenth Street, New York.—B. Boston, Mass. Pupil of Leutze (then in Düsseldorf), and of Thomas Couture. Paris. U. S. Consul at Venice 1857-1860. In San Francisco, Cal., 1862-1866, and 1877-1881. First exhibited, N. A. D., 1859. Elected A. N. A., 1868; N. A., 1869, Secretary of the American Art Union.



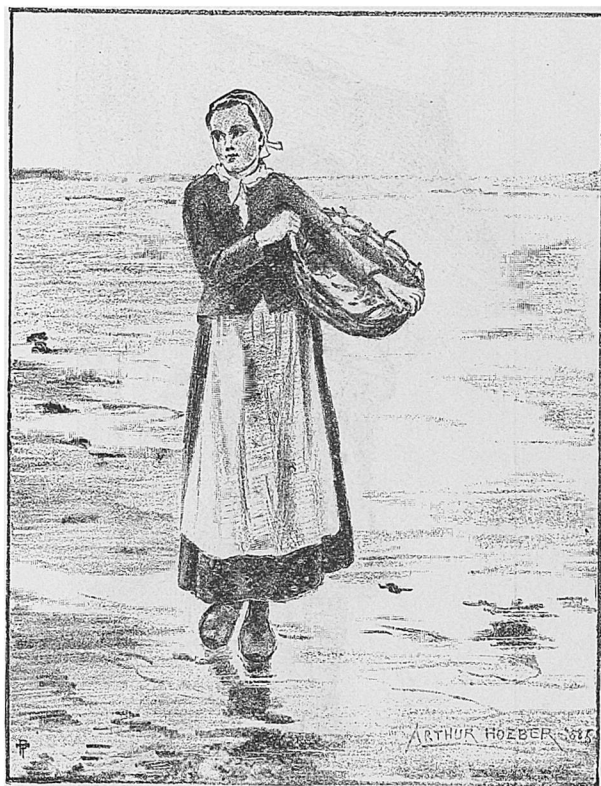
469.—A MODERN EVE.--(24 x 20).—Characteristic interior of an American farm-house.

F. SCHUCHARDT, JR.,—51 West Tenth Street, New York.—B. New York City, 1856. Studied with William Morgan, A. N. A., and J. G. Brown, N. A., 1875-1878. First exhibited, N. A. D., 1877. Member of the American Art Union.



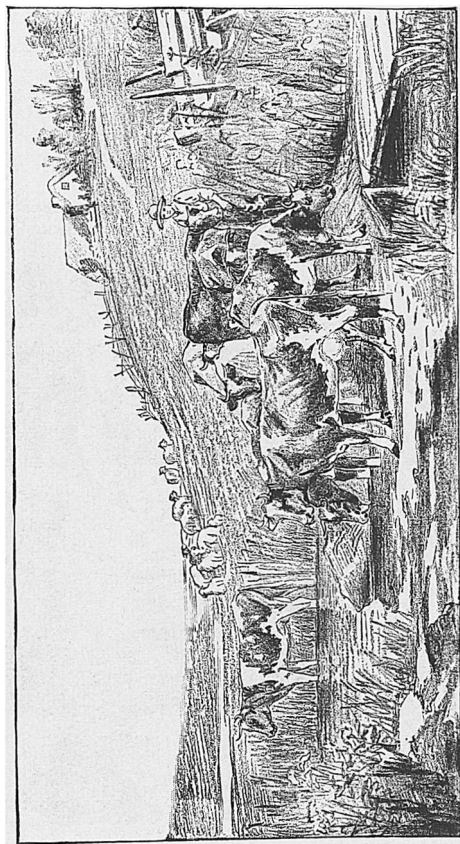
291.—OUT IN THE SNOW.—(20 x 30).—A poorly-clad child under a dilapidated umbrella.

ARTHUR HOEBER.—66 Rue Notre Dame des Champs, Paris.—B. New York, 1854. Pupil of Art Students' League, New York, and of *l'École des Beaux Arts*, J. L. Gérôme, Gustave Courtois and R. Collin, Paris. First exhibited, N. A. D., 1882.



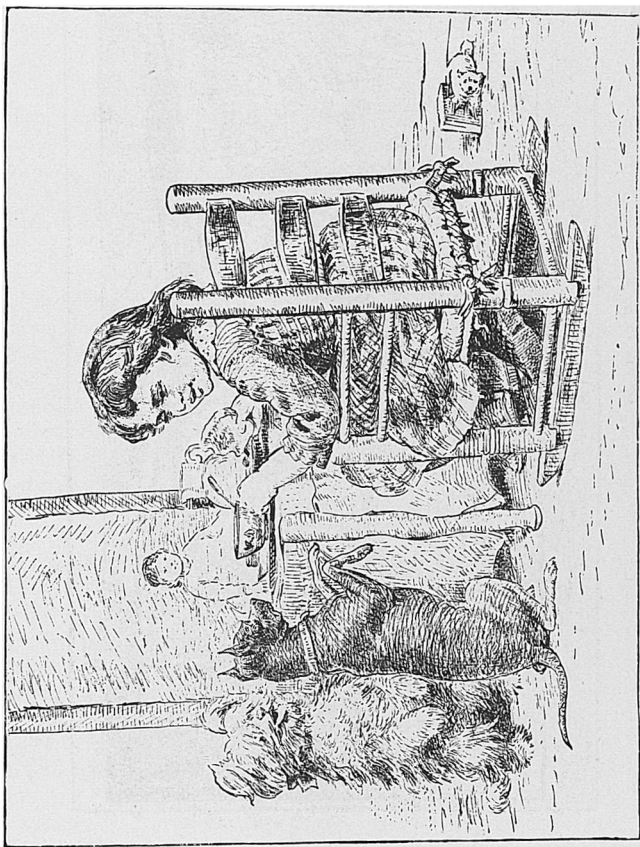
†182.—THE FISHERMAN'S DAUGHTER.—(32 x 26).—A Concarneau fishing girl, with her basket of fish, coming from the boats. Gray sky, and sandy beach with pools of water left by the tide.

J. JAY BARBER.—Columbus, Ohio.—B. Ohio. Self-taught. First exhibited, N. A. D., 1881.



†566.—ST. ANDREW'S HERD,—IMPORTED GUERNSEYS.—(18 x 32).—
Cattle at a stream on a cloudy day.

E. L. HENRY, N. A.—51 West Tenth Street, New York.—B. Charleston, S. C., 1842. Studied in Philadelphia, at Pennsylvania Academy of Fine Arts, and with P. Weber; afterward in Paris, under Suisse and Courbet. First exhibited, N. A. D., 1863. Elected A. N. A., 1869; N. A., 1870. Member of the American Art Union.



367.—FOUR O'CLOCK TEA.—(9 x 12).—Bright in color, literal in detail.

GEORGE W. MAYNARD, A. N. A., 80 East Washington Square, New York.—B. Washington, D. C. Pupil of Edwin White, in Florence, and studied also in Rome and in the Royal Academy at Antwerp. For some time maintained a studio in Paris.



†131.--THE STRANGE GODS.—(12 x 18).—Two young Pompeian women seated at a marble table, examining, with interest, several images of Egyptian gods.—Roses on the table beside them.—Drawn, from the painting, by Miss Thum.